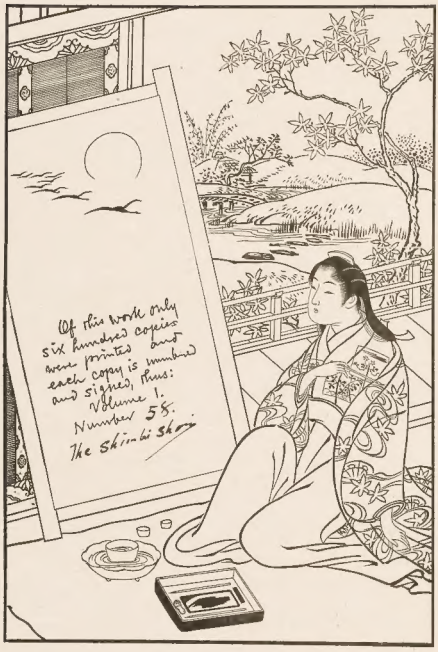
Masterpieces Selected From The Ukiyoye School

Volume I

MASTERPIECES SELECTED FROM THE UKIYOYÉ SCHOOL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MASTERPIECES SELECTED

from

THE UKIYOYÉ SCHOOL

WITH BRIEF HISTORY OF THE DEVELOPMENT OF THE SCHOOL, BIOGRAPHICAL SKETCHES OF THE ARTISTS, AND SOME CRITICAL DESCRIPTIONS

BY

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VOLUME I

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PREFACE.

The name *Ukiyoyé* is applied to *genre* pictures and to those depicting manners and customs that were popular at any particular period, in contradistinction to those of classical figures: *Ukiyo* meaning "popular." In Buddhistic teaching, the secular world is considered to be hateful, and in its terminology it is called *Uki*, "the sorrowful," *yo*, "world." Since the Japanese reading of the ideographs, 憂き世, is just the same as that of the ideographs, 浮世, it goes without saying that the characters, 浮世, came to be used conventionally instead of the Buddhistic 憂き世. The sense of "the secular world" glided into another meaning; that is, "the modern world" or "fashionable life."

For the reasons just stated, *Ukiyoyé* is a branch of *genre* painting which is usually divided again into the two smaller sections: historical and popular. The latter may properly be again divided into "aristocratic *genre*" and "rustic *genre*." For ages, excepting certain representations of Japanese figures in portraiture or typical figures, the so-called *Yûshoku jinbutsu* ("delineation of classical figures") represented historical and aristocratic *genre*, in contradistinction to which *Ukiyoyé* gives us the delineation of popular fashions and customs. *Ukiyoyé* does not, however, restrict itself to the portrayal of hetæra, actors, actresses, and various popular incidents and manners; for we very often find its subjects taken from the highest walks of life, and some of the most famous of our historical novels are illustrated with thoroughly *Ukiyoyé* pictures. We may, consequently, interpret the term *Ukiyoyé* more broadly as including every form of *genre* painting. If this signification be accepted as correct, and if it may be correctly applied to figure painting for a very long period of past time, we may assume, with reasonable certainty, that the *emakimono* (pictures in rolls) so popular during the Kamakura epoch (13th century) are, with the exception of those which portrayed really historical episodes, to be classed under the head of *Ukiyoyé*. In particular, that form of *emakimono* which depicts a number of people looking on at some scene or gathering, is a pure representation of the customs of the day: yet *emakimono* was intended to portray some incident in history prior to the Kamakura era, or to hand down to posterity, by graphic illustration, some important fact connected with the said age. The principal object of *emakimono* was not to display the fashions and customs of the time; it was only because, as an accessory, this feature happened to be like the later *Ukiyoyé*. It is proper that we should regard *emakimono* as historical pictures, and we ought not to let matters of trifling importance lead us astray in our terminology.

This distinction, between what is essentially illustrative of manners and customs,—that is pure *genre*, and that which is so merely as an incident,—is the prime reason why properly so-called *Ukiyoyé* alone is given in these volumes; and it likewise is the reason why other kinds of similar painting are not recognized as belonging to *Ukiyoyé* as a school. *Ukiyoyé*, as has been said, has its own characteristics which determine its classification; at the same time its history shows us how its own special schools were differentiated and how these have evolved their own modes of expression; hence its productions should not be confounded with the pictures of any of the other different schools.

Among *emakimono*, *monogatari-yé* (illustrations of novels and similar forms of fiction), which do not depict historical or social events of importance, pictures of regularly recurring ceremonies, and pictures of artizans and workmen; *Fukutomizôshi* (sets of pictures illustrating the life of the gentry), and all similar works, are not essentially historical pictures, but merely bear an occasional trace of historical *genre*; yet, in the broad sense of the term, they are the *Ukiyoyé* of that specific period of which they treat: still, the properly so-called *Ukiyoyé* does not admit such pictures as being its legitimate works, according to the canons of the schools, for the reason that they are deemed to fall more properly within the sphere of the Tosa school's influence. As Itchô Hanabusa, Morikumi Tachibana, and others of the Kanô school, loved to depict the fashions of their own times, Kyôden and those who compiled the history of *Ukiyoyé* and wrote biographies of artists belonging to that school, included their pictures among *Ukiyoyé* and therefore the present series will reproduce some of their works, although their technique and type are entirely different and cannot, with propriety, be covered by the appellation "*Ukiyoyé*," as viewed from the standpoint of strictly artistic terminology. What, then, is the *Ukiyoyé* that is to be reproduced in these volumes? It is such as is in accordance with the usually accepted significance of the term; and is *that Ukiyoyé* which, as a school of *genre* painting, flourished during Tokugawa times, when the term was given life to.

As it is, *Ukiyoyé* is a branch of *genre* and has no less merit than what is narrowly called Classical art, provided we view it from an æsthetic standpoint; yet its canvases are generally representations of the life of dissolute metropolitan characters, and even those subjects were further degraded by later and minor painters, who made it their aim to please childish and feminine eyes with unsystematic, gorgeous colours in the *nishiki-yé* (chromoxylograph) style. Their pictures were published chiefly as coarse woodcuts, and deserved none of that appreciation which might have been given to them had they been differently presented to art-lovers. They were just like the commonest of modern picture-cards; and, besides, feudal thoughts revered the ancient and classical fashions, while it rejected the style of art that was popular with vulgar people; so that *Ukiyoyé* had no real opportunity of being treated as purely artistic pictures. In consequence, its artists were not accorded high social position: they were relegated, rather, to the ranks of common workmen, and this social ostracism tended to lower the whole tone of their moral nature. Within comparatively recent times, there have become popular as objects of æsthetic curiosity, certain of the best *Ukiyoyé* pictures which had existed for years and had begun to bear traces of a quaint antiquity, while the traditions and customs that had served as their subjects had become most uncommon: hence, some of those old works stealthily, as it were, crept into artistic circles and were received with certain marks of appreciation, while some writers even gave accounts of such pictures or compiled biographies of the artists who had painted them. This small beginning led to the collection and criticism of works of this school on a larger scale. Furthermore, æsthetic culture and criticism were suddenly developed; and these made clear the merit of the school as a branch of *genre* painting, in opposition to pictures of the classical and various other recognized schools of art. All this led to an elevation of the appreciation of and the treatment accorded to the artists of the *Ukiyoyé* school and their work, which now, for the first time, appeared in their true light and came to be admired.

If we do not take account of the times in which the pictures were produced and the *morale* of their

subjects, we must naturally conclude that the modern *Ukiyoyé*, when compared with the old *emakimono*, stands far above the latter in skill in delineating the character of the figures taken as subjects with effective daintiness of detail, although each of those two branches of the same kind of art represents the fashions of its own time. *Ukiyoyé* is the true mirror in which are reflected the sentiments of the time and the taste of society, with elaborateness and vividness: besides, there are equally well displayed the beauty of colouring and the graceful sweep of lines and all that serves as a model and a guide to later artists. Most of the figure subjects of *emakimono* are drawn on very small canvases, while those of *Ukiyoyé* are done on larger ones, sometimes measuring several feet in length, and the subjects are treated with exceeding ability at times.

In the list of *Ukiyoyé* artists whose æsthetic culture forms a truly grand feature of Japanese pictorial art, there are several whose names shine with rare brightness: among them are, Matabei Iwasa, Moronobu Hishikawa, Chôshun Miyagawa, Masanobu Okumura, Kiyonaga Tori-i, Shigenaga Nishimura, Toyonobu Ishikawa, Harunobu Suzuki, Shunshô Katsukawa, Shigemasa Kitao, Koryûsai, Shunchô Katsukawa, Toyoharu Utagawa, Toyokuni Utagawa, Eishi Hosoda, Utamaro Kitagawa, Shumman Kubo, Hokusai Katsushika, Hiroshigé Andô, and other artists. We need hardly say that *Ukiyoyé* is of great importance in the study of our artistic history, but it is a great pity that, notwithstanding the numerous collections of pictures and the chronological series which there are of other schools, we have scarcely anything like completeness of either material or information, for the school now under consideration, and this is a great drawback to our study. This is the reason why we have decided to issue the present series.

The features of the present publication which deserve to be specially enumerated are the following:—

I. The object we have in view in compiling the present series, is the reproduction of certain Masterpieces selected from the *Ukiyoyé* school in that form of our woodcuts which is most advanced at the present time, and which is our artistic pride; and in which, excepting the size of the canvases, everything, from the beauty of brushwork and colouring to the effect of periodicity in the characteristics, is revealed without a blemish to detract from the charm of the original pictures, so that our plates shall be identical with the originals: types of each subdivision of the school are arranged, in chronological order as nearly as possible, and the characteristic features of each great artist are shown with a view to suggesting their historical modifications. In the matter of selecting those originals which we deem worthy of reproduction, we have to say that the choice is the result of years of painstaking labour, in which we have sought near and far, in the capital as well as in the provinces, for representative work, and have even had the privilege and advantage of being granted access to those valuable pictures in the possession of eminent personages which are jealously guarded by their owners as precious treasures, and which have never been exhibited to the general public. From the abundant material, thus placed at our disposal, we have made our selections with the strictest scrutiny and after careful comparison, and we feel that, in finishing our difficult compilation, we have done the fullest justice to our subject. Extant works of the *Ukiyoyé* school are usually in woodcuts, and original canvases by artists of that school are very scarce; and if we were to take our material principally from those woodcut pictures which were produced with less art and ability than our modern woodcuts, and which have lost some of their original enchanting traits, it goes without saying that the value of the present series would be scarcely greater than that of those coarse reproductions of old *nishiki-yé* which are now popular with the public. We believe that pictures are sometimes intended for reproduction in woodcuts, and that others are painted for tasteful appreciation as original canvases; and that there is a wide difference between the treatment of the two in exquisiteness; the first, naturally, falling short of the true attainments of the artist's ability. For that reason, we have tried our best to secure as many original pictures as could be obtained, for reproduction in this series: but some artists painted their pictures mainly for the express purpose of having

them reproduced as woodcuts, and the originals of such pictures are not to be found at all; or, in some instances, the extant originals are not so attractive as the woodcut reproduction, and in such cases we have felt compelled to copy the latter in these volumes.

II. In reproducing these pictures, we have followed, in a measure, the chronological order with advantage; but since that method is not perfectly adapted to the wishes of one who desires to trace the evolution of each subdivision of the *Ukiyoyé* school, each of those subdivisions is introduced according to the chronological order of its founder, under whom, again, each subordinate artist's works are given in chronological order.

III. Extant works, whose identity it is difficult to establish as to subdivision and line, are gathered together at the end of the collection, according to their probable date. An Index of the artists' names, showing to which division they belonged, is given at the end of the series.

IV. The historical evolution of the *Ukiyoyé* school is to be related in detail, chapter by chapter, and at the end of this essay there will be given a chapter of conclusions, in which there will be summarized remarks bearing upon each branch of the school, and showing the relation between the different artists and the influence they exerted upon one another, with a comparative criticism of their productions. There will follow a genealogy and chronology having for their object the facilitating of the research of those students who desire to become generally acquainted with these subjects.

V. Although the plates are generally reproduced from the artists' originals, yet there are extant works to the original of which it is difficult to obtain access; while there are some the woodcuts of which are artistically superior to the original: in both such cases, our reproduction is taken from old woodcuts.

VI. Each volume of the series is to contain thirty plates printed in woodcut reproduction, and there are to be five volumes in all; but there are some masterpieces which, owing to various circumstances, we are unable to reproduce in their original colouring; while there are some which we have found it impossible to collect and reproduce as coloured woodcuts within the limited space of time at our command. When deemed indispensable to the study of the history of the *Ukiyoyé* school, these works are reproduced in collotype as supplementary to the different volumes

VII. When pictures are of especial importance as illustrating clearly the evolution of the school or the style of an individual artist, they are inserted, as small plates, in the text, together with certain other illustrative pictures.

VIII. The text of the history of the *Ukiyoyé* school, which serves to explain the plates presented in this work, was mainly compiled by Mr. Seigai Ômura, Professor in the Tokyo Imperial Art School. Valuable assistance in this part of our undertaking has been rendered by Mr. Hideo Takaminé, President and Professor of the Girls' Higher Normal School, Tokyo; by Mr. Shirô Katano, an eminent art connoisseur and one of the National Committee for Preserving Temples and Art-treasures; and others. No effort, either in labour or care, has been spared to make this series invaluable to all who are interested in this most fascinating subject.

IX. Mr. Joseph King Goodrich, Professor of English in the Third College, Kyôto, has undertaken to prepare the translation from the original Japanese text.

X. We were graciously granted permission to take photographs of certain Imperial Treasures, when we announced our determination to publish this series; and for that favour we are deeply grateful. Our hearty thanks are likewise due to those members of the nobility and other art collectors, who have kindly allowed us to reproduce the works of the *Ukiyoyé* school in their possession. Finally, we are grateful to the gentlemen, whose names have been already mentioned, for their valuable collaboration.

SHIICHI TAJIMA, *Editor.*

Tokyo, April, 39th year of Meiji (1906).

MASTERPIECES SELECTED FROM THE UKIYOYÉ SCHOOL.

VOLUME I.

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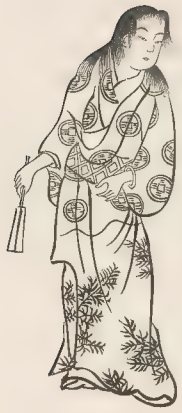

PART ONE.

GENRE OF BEFORE AND ABOUT THE KEICHÔ AND THE KWANYEI ERAS (1596–1643).

Social Conditions under which Ukiyoyé Developed.

The Toyotomi family's reign in the Tenshô era (1573–1591), was followed by the calm of Genna (1615–1623), in which the Tokugawa dynasty of Shôguns took care that literature and civilization should be spread abroad, so that the sentiments of society, as well as its tastes, were naturally changed, until there was no trace of the old Kamakura and Muromachi days (last part of the 12th century to the middle of the 14th); as a consequence, the expression of Art was modified to a great degree. The characteristic traits of the Kanô school first underwent a change at the hands of Eitoku (1543–1590) and were modified a second time by Tannyû (1602–1674), who, effecting the revival of his school and evolving his own originality, came to occupy the position of Court painter to the Shôgunate. The genius of the Tosa school, although with a break in lineage of some duration, was yet inherited by some artists and was revived, on re-establishing an Art Institute in Kyôto, when Mitsuoki (1617–1691) produced a new type based upon the motives found in Chinese pictures. The Ogata school had its inception in Kôyetsu (1552–1637), and Sôtatsu (about the same time as Kôyetsu) whose special characteristics were rounded out to the fullest development by Kôrin, at a later period (1658–1716). About this time there appeared those artists who represented the fashions and customs in vogue with the society of their times, and who produced a kind of work that had never before been attempted, and which found its best exponent in Matabei Iwasa (1578–1650), who was really the very first to introduce the modern Ukiyoyé.

Change in the Tastes of the Upper Classes of Society.

During Bunroku, Keichô, Genna, and Kwanyei (1592–1643), artists very often took fashionable subjects as their themes, and Matabei Iwasa made that method of painting his special point, becoming the founder of the Ukiyoyé school; which fact, although due primarily to his own high intelligence and genius, was yet not wanting in stimulus and influence from the exoteric world of his day; and, indeed, his special style of painting was abundantly demanded.

Just think of it! The great military hero, Hideyoshi, who effected the unification of the whole of Japan under one central government by his conquests during Tenshô (1573–1591); sprung from an obscure family in the province of Owari, yet he was, in a short space of time, promoted to the rank of Kwampaku (Regent), with all its grandeur; and the grand old statesman, Iyeyasu, who held the reins of authority over the whole country, with his Shôgunate government in Yedo, although he came of a celebrated family, nevertheless had not enjoyed any of the splendours of palace life in his boyhood, so that he was conversant with the vicissitudes of the lower classes of society. Besides, many of the feudal lords in the various provinces, were likewise of humble origin, and succeeded in attaining their ambition by reason of the confusion of their times. Still, the higher ranks of society in their days were differently constituted from their congeners of the Heian, Fujiwara and the Muromachi epochs, (8th to 12th centuries) when princes and lords were totally ignorant of the ways of the common people, and chiefly spent their time indulging in petty pleasures. In short, during the times of which we are now speaking, even the higher classes did not incline towards aristocracy at all, and this is clearly proved by the fact that about the Keichô era many of the lords called O-Kuni, a dancer from the province of Izumo who was of low blood, to display her charming art for their entertainment. Even the members of the Imperial Household, who had been inexpressibly poor during the confusion of the civil wars of the Dark Ages, naturally had had the advantage of becoming familiar with the condition of the lower people; Emperor Go-Mizuno-o (1612–1629), for instance, wrote a novel, in a satirical way, which is believed to have been inspired by his uncontrollable enmity towards the usurpation of power by the Shôgunate. As to Emperor Reigen (1663–1685), he is known to have been an adept at composing *haikai* (a short, pithy form of verse) and to have enjoyed reciting *jôruri* (a kind of musical drama), so that he was entirely different in his tastes from his Imperial ancestors. Now, Japanese pictures, excepting those depicting religious subjects, chiefly treated of aristocratic expressions, from which the fashions of middle class society, as well as those of much lower ranks, were rigidly excluded, saving as they served as accessories of *emakimono*. Not only that, but also since the Higashiyama period (15th century) the customs of society, refined as well as vulgar, had changed under the influence of the warlike spirit that had obtained for years, and the technique of the Tosa school clung to its first conventional forms, and hence was incapable of delineating the effects of the newly-introduced social customs. The Chinese figures of the Kanô school, as well as the classical figures of the Tosa, just mentioned, were not sufficiently charming to please the taste of this new society; while some people, even members of the nobility, began to display an inclination towards popular manners. In support of this statement, we may instance a *genre* painting on the walls of the Nagoya Detached Palace (to be described later on), the Ukiyoyé pictures done by Matabei on screens, among the wedding presents of Chiyo Himé, daughter of Iyemitsu Tokugawa, and also a precious treasure, known as The Hikoné Screen (to be described hereafter), belonging to Count I-i. All of these, we believe, afford suggestions as to the condition of the Ukiyoyé school, before and after Matabei's time.

The Tastes of the Lower Classes of Society.

Furthermore, since the civilization of previous times had been monopolized by the aristocracy, the lower orders of society were exceedingly uncultured, so that appreciation of the æsthetic arts was restricted to those things which portrayed subjects having rather high ideals. The civilization of the Tokugawa regime, however, contributed very much towards enlightening people of the classes below the gentry, and, therefore, there arose a demand for artistic works throughout the whole range of social ranks. The *genre* pictures depicting fashionable customs, to which we have referred before, became universally popular through the natural tendency of the lower classes to imitate the manners of the upper. Ukiyoyé, particularly those pictures by Matabei and his

followers, revived remarkably after the Keichô and the Kwanyei eras, and began to be established on a solid foundation, which became even firmer after the years of tranquility marked by the splendid tastes of the Genroku epoch. The lower people developed their culture more and more, and, besides, the prosperity which the rich development of industry and commerce brought to sundry cities, something that had scarcely been known in former ages, naturally induced a liking for the æsthetic arts which thus secured rare opportunity for advancement; until Moronobu Hishikawa (of whom we speak fully later on) and a tremendous number of other celebrated artists appeared, one after another, so that the popularity of the Ukiyoyé school became a great deal brighter than it had ever before been in the eyes of the public. Here we must correct the error which is often made by those of superficial acquaintance with Japanese art history, that this development was entirely due to the refining influence which the tastes of the upper classes of society exerted upon those in the lower walks of life. Matabei and his contemporary artists in the spring days of the Ukiyoyé school, however, did not necessarily imitate the models approved by the culture of the higher classes; rather, on the contrary, the aristocracy themselves changed their standard: this is something which must be taken into due consideration. Although the Ukiyoyé artists of later times, generally came from the lower walks of life, say the artizan classes, yet the first painters of that school were drawn from the Tosa and Kanô families, and these were the Art-Kings of their respective times. Matabei, who appeared subsequently, was born of a *samurai* family and, at different times, was employed by the Shôgunate, the Daimyô of Fukui, the Daimyô of Owari, and other eminent personages. His extant works are, therefore, preserved upon aristocratic articles for personal use or those intended for interior household decoration, and, when placed by the side of the Ukiyoyé pictures of later days, stand far above the latter in conception, appearance, and effect. This surely proves that Ukiyoyé, in its beginning, was never introduced from the lower strata of society.

General View of Literature When Modern Ukiyoyé First Became Popular.

The good effect of the tranquillity brought about by the Tokugawa Shôgunate's reign, which attained its height during Teikyô and Genroku eras (1684–1703), may be traced to the earlier ears, Keichô and Kwanyei (1596–1643). The study of Chinese classics was chiefly encouraged by Dôshun (1583–1657) and Fujiki (1608–1648); Chinese poetry was improved by such scholars as Jôzan (1585–1668) and Gensei (1623–1668); Japanese *uta* and *haikai* (two forms of prosody) began to push their way into popularity through the influence and example of Kigin (1622–1705). *Otogi-zôshi* (children's folklore) had been already introduced at a certain earlier period and improved the popular taste, in a measure. Dramatic performances by actresses, known as *onna kabuki* (about the Keichô era), and another kind of such performance bearing the name of *wakashu kabuki* (about the Kwanyei era), stimulated the development of the drama, and dramatic poetry was also in the course of evolution after the celebrated *jôruri* (a kind of musical drama) by Otsû Ono. In such prosperous days, the vigorous society at the beginning of the Tokugawa Shôgunate and the incentive which everything contributed to that advancing civilization, appeared with remarkable brilliancy, and those celebrated art schools, the Tosa and the Kanô, as well as that of Matabei Iwasa and other, unknown, artists, commenced to till the fertile soil, and their artistic work was developed under these favouring conditions.

The Shooting-up of Ukiyoyé.

The possibilities of Ukiyoyé were recognized in the days of the Tembun and the Eiroku eras (1532–1569). Previous to those epochs, in the time of Yoshimasa Ashikaga (1444–1473), tradition says that certain extant works by Hirochika Tosa were produced. A picture of "Men and Women Dancing Together," by the same artist (Fig. 1.) is given in *Wakan Meigwayen* (compiled by Shumboku Ô-oka, 1739, and published in six volumes, 1750). Yet this is evidently an anachronism; that is, it is quite clear that the fashions depicted in those plates are not of the Ashikaga days (14th to the 16th centuries), but are such as were to be seen after the Keichô

FIG. 1. Men and Women Dancing together. From *Wakan Meigwayen.*

and the Kwanyei eras. The said volumes give another Ukiyoyé (Fig. 2.) by Mitsushigé Tosa (middle of the 16th century), but one may easily prove that this is not a production of the Ashikaga period, if one carefully examines the fashions displayed in it. However, in picture-rolls from the brush of Tosa

FIG. 2. Women and *Samurai.* From *Wakan Meigwayen.*

painters, popular figures are sometimes given as accessories, but they do not depict any special incidents, only their general character is somewhat near that of *genre.* Besides, both before and after Mitsumoto (died 1569) and Mitsuyoshi (1539–1613), when the Tosa school was in its most languishing condition, it is said that artists of that school often produced pictures for *otogi-zôshi,* and, seeing that there are frequently found old Ukiyoyé works, apparently by artists of the Tosa school, we may say that, during Eiroku and Tenshô, Bunroku and Keichô (1558–1614), some of those painters must have produced Ukiyoyé: concerning this, we are going to speak further later on. As to the Kanô family, the picture by Motonobu (1476–1559) at the end of the "Historical Roll relating to the Image of Buddha at Saga," suggests to us that, notwithstanding the artist belonged to the school which advocates the representation of Chinese landscapes and of Buddhist and Tauist figures, he went outside of the school's conventional range and touched popular fashions with his brush. It belongs, however, together with the picture-rolls of the Tosa school, to the class of historical pictures in its essence, and is not to be included in the history of the Ukiyoyé school. But the fact that Motonobu became connected with the Tosa school by marrying a member of that family, thus securing access to the latter's artistic

methods and, as a result, producing some works similar to theirs in technique, foretells that Hideyori, his son, produced pictures depicting fashionable customs of his day. Among the earliest of the Ukiyoyé pictures which we reproduce in our present volumes, we have collected nothing older than Hideyori's. For that reason, we think it fitting to give his works at the very beginning of the series, so as to progress onward with the school's history after his activity.

Hideyori Kanô.

Hideyori Kanô was the second son of Motonobu and a brother of Yûsetsu (1514–1562). Although the date of his death is not well known, yet it is said that either he died after Yûsetsu, in his forty-seventh year, or before his father; and so it is reasonably certain that he departed this life in the beginning of Eiroku (1558–1569). Hideyori is popularly called Suyeyori, probably because the ideographs, 秀頼, that is, Hideyori, are almost similar to 季頼, Suyeyori; but his seal bears the characters, 秀頼, Hideyori, and "The Lineage of Japanese Artists," copied by Hakuseki Arai, gives those ideographs: from which fact we may assume that the name Suyeyori is incorrectly given him. In his boyhood, Hideyori was called Jirô. Subsequently he was given the title of Jibu-shôyû, and was appointed a Hokkyô, (a title of honour among artists), when he took the pen-name of Jôshin. Under his father's instruction, he improved himself very much in painting and eventually developed a type of art, quite different from his father's.

Picture of Women Looking at the Maple-Trees of Takao, near Kôyto.

"Picture of Women Looking at The Maple-Trees of Takao, near Kyôto," pasted on a screen (see Plate 1., part of the screen), is Hideyori's extant *genre* picture, representing landscapes after Kanô's method; but the red and green of the pine and maple trees together with the Korean moss and the flowering-plants, are treated according to the Tosa school's system of colouring. The figures, represented in an effective and delicate way, display a peculiar form of expression; the costumes, while treated after his own school, look like Chinese, and the countenances themselves bear distinct Chinese traces, so that they do not harmonize with our own national style. All this results from the fact that it was only after some time that he got away from the Kanô school's type. He was, however, the forerunner of the later Ukiyoyé artists, and, blending his own strains with those of Tosa, he began to approach the national fashion and produced the form of expression which was completed in Keichô and Kwanyei by more skilful artists. All this is a feature of the transitional period, and this is the very reason why we give the said picture at the beginning of this series.

Screen, with Pictures of the Toyokuni Festival, by Naizen Kanô.

It is Naizen Kanô whose name is clearly known as a *genre* painter after Hideyori Kanô. His work, represented by the screen picture illustrating the festival of Toyokuni Daimyôjin (see Plates 2. and 3., parts of the screen), is still preserved in Toyokuni Shrine. The festival, depicted by him, was that of the seventh annual commemoration of the death of Hideyoshi Toyotomi, held in September, 1604. The screen here mentioned shows the scenes of that occasion. There is good reason to believe that the picture was painted soon after the ceremony, and consequently it is one of the oldest *genre* made during the Keichô era. Furthermore, its date is not only clear, but it is, with the exception of those by Matabei, one of the very few works of the kind that bear the artist's seal. Naizen Kanô was no other person than Shigenobu, a pupil of Shôyei (Naonobu) Kanô (1519–1592) who was a grandson of Motonobu. Although one of his sons, named Shigenaga, called himself Naizen, it is said that this son first served Iyemitsu Tokugawa in the 2nd year of Kwanyei, at the age of twenty-seven, and so was only six or seven years old in the 9th or 10th year of Keichô (1604 or 1605), when this screen was evidently made; it is also said that this son was born in the 4th year of Keichô (1599). For the reasons just given, Shigenaga certainly was not the painter of this picture. Shigenobu had another son, Shigesato, who used the pen-name Ichiwô: at first he bore the name of Kyûzô and subsequently took that of Naizen. He was

born in the 1st year of Genki (1570). Shigemitsu, his father, was a retainer of Murashigé Araki. When Shigenobu was nine years old and a school boy of Mitsugon-in, at Negoro, and did not study calligraphy diligently, being fond of painting, Shigemitsu remonstrated with his idle son, who would not obey him; but one day the father, happening upon a picture painted by his son, which was copied from another of the image of a high priest, Kakuban, came to the conclusion that the picture was more beautiful than the original one, and decided that the lad must be allowed to follow his inclination; so the boy painter was sent to study under Shôyei. In the 15th year of Tenshô (1587), he went to Ôsaka, because of his slender means; when Hideyoshi Toyotomi happened to see some of his pictures, the Regent was so delighted with them that he appointed Shigenobu one of the Court artists, and even ordered that he should be placed in the line of succession of the Kanô family. At that time Shigenobu was only eighteen years old, and yet his work was exceedingly admired by his contemporaries. He died in Kyôto, on the 3rd day, 4th month, 2nd year of Genna (May 18th, 1616), at the age of forty-seven. We believe that the present picture was painted in his thirty-fifth or thirty-sixth year, when he was evidently commanded by the Toyotomi family to perpetuate on canvas the scenes of the splendid festival to which we have already referred. Shigenobu had no long life, which fact rather caused his name to be forgotten for a time in later ages. This screen is, as will be readily imagined, one of the works which he executed in his younger days, and, consequently, his skill was not yet polished and the technique betrays somewhat of a childish effect; and yet, painting the scene which he actually witnessed, the fashions of the time and the spirit of the people, are alike distinctly revealed. In fact, the decorated costumes of both the higher and the lower orders, and the various styles of costume worn by men and women at that time, are represented with an extremely flexible brush. By the side of the works of Hideyori, previously mentioned, this picture is surely more competent in delineating the fashionable manners and customs of his day. The artist's style is, indeed, based upon that of the Kanô school; yet the technique displayed in the figures and trees, is somewhat like that of the Tosa picture-rolls; which fact is explained in this way; that, as the Kanô type has a great deal to do with Chinese scenes and manners, it must lose some of its own characteristics when it is employed in delineating the national fashions and customs of our own country, and naturally must come near the Tosa school artists' method, for they made it their rule to portray the life of the people. Besides, although that picture which chiefly represents ceremonies, and similar subjects, is different in its nature from a true Ukiyoyé, to some degree at any rate, we may safely say that the Ukiyoyé of later days has flowed out from a picture of this kind. For that reason, we give this picture in our series as one of the oldest *genre*, next to Hideyori's, produced during the Keichô era.

Unknown Artists.

Many of the *genre* painters who appeared during the Keichô and the Kwanyei eras, are not now well known. The only artists whose works have been handed down to our time, except Matabei, are Naizen Kanô and a few others. There were, indeed, many who belonged to the popular school, but their names have been overwhelmed by Matabei's splendid reputation, so that their biographies cannot be traced. In every country, and at every period when there is a great man who effects a revolution or succeeds in some new enterprise, he is certain to be environed by a number of less important persons who, before or after him, work in the same line of business. Even Matabei, great as was, did not come down miraculously, as if sent from Heaven, to succeed in working a unique revolution in artistic circles; but as the great representative of his time, his name stands far above those of any who may have been his contemporary artists. Indeed, there are a number of forgotten painters who lived at the same time with him, and who painted *genre* pictures, some of which are still extant and reveal such ability as would stand favourably when compared with Matabei's: many of these are erroneously attributed to Matabei himself. In fact, we have great difficulty

in telling the one from the other, because they show the same type and characteristics and mislead us when we attempt to discriminate, so that there are some critics who, making the name of Matabei a dreamy something which represents a type rather than an individual, deny that such a person as Matabei ever existed. All this serves to show how difficult it is to study the history of the Ukiyoyé school at its beginning; but, fortunately, the result of recent research has been to make the biography of Matabei quite clear, and some of his extant works have been authenticated. This gives us the further advantage of being able to point out the productions of certain other painters, until now forgotten, by comparing their work with his.

Reason for the Obscurity of Other Artists.

As has just been mentioned, the dates of the painters of the Ukiyoyé school, in its beginning, are not very distant from us in point of time, being only three hundred years ago; and yet, with the exception of Matabei, their biographies are difficult to trace, which fact is not without its sufficient reason. The explanations is that the fault of conventional imitation was then very prevalent. In every country, it is found that, in ancient time especially, blood relationship was made much of and monopoly was of great account: this statement is applicable to us. That is, from time immemorial people were ranked according to their family names, through which the civil and official classes had their own respective positions, and the warrior class, as well as the peasantry, had each its own standing, which has been, in a measure, preserved from age to age, so that each endeavored, as much as possible, not to change his hereditary ways. Even in the profession of art, the most highly gifted could not reveal his true, individual colour without seeming to break away from ancestral traditions.

The first painters of the Kanô school studied the methods prevalent in China during the Sung and Yuan dynasties (963–1367), so that they chiefly represented landscapes after the manner of the Northern school, flowers and birds, together with figures, and they did not wield their brushes on any other subjects. Their method was not sufficiently suited to represent the popular fashions, and was too rigid: their taste led them to revere China, the fatherland of Eastern civilization; to be pleased at the brilliant history of that country; to indulge their love of playing with things novel to ordinary eyes. Such ideas were not only affected by the Kanô school, but they were also much loved by society in general, which, rejecting common and popular manners as being base and ignoble, regarded it as a shame to take delight in pictures having such a theme, and so artists, very naturally, did not take those subjects. It is true that Motonobu, of great personal wit and exceptional perspicacity, broke away, in a measure, from his family's traditional methods, assimilating somewhat the Tosa ways, which were diametrically opposed to the canons of the school in which he had been trained; but he knew very well that the classical pictures which were hung in the Imperial Art Gallery and which were popular with highly-cultured people, would not prejudice his own reputation, even if they accepted them as a standard, but, on the contrary, might tend to secure for him the privilege of having his pictures displayed in that gallery; hence he did not paint anything having for its subject municipal manners and customs. This explains why Kanô artists of later times did not break away from Motonobu's influence: only the great Itchô Hanabusa appearing as a brilliant novelty out of the line, and surprising his contemporaries with his ability in depicting *genre*. As to the Tosa school, it was almost the same with them: historical subjects and court *genre* were the only themes chiefly chosen by them since the time of their progenitors, and to these they faithfully adhered as their professional specialty. Mitsuoki, although he accepted some of the Chinese canons in deference to the taste of his contemporaries, yet did not change his essential methods, preserving the type of the Art Gallery as a classical painter, merely enlarging the scope of his subjects to embrace flowers and birds, but he did not like to treat the fashions of his time. As it is, the inclination of the popular taste was directed towards *genre* paintings and hence

the demand for such increased very much, yet artists of both the great schools were unwilling to be publicly supplicants for work of this sort. They made, however, some pieces of a *genre* nature; but without having a thought to the possibility of their *genre* pictures bearing a reputation generations after they themselves had passed away. So, although it is said that Mitsuyoshi Tosa (1585–1615) produced *otogi-zôshi* and the like, yet he was evidently in very poor pecuniary circumstances, and his works are now rarely to be found. Naizen Kanô's screen of The Festival is, however, an exception to this statement; because, being a very fine work, representing a most splendid ceremony, the painter evidently thought it no shame to put his seal to it. Sanraku Kanô, also, was fond of depicting the fashions of his time; but pictures by him, bearing his seal, are seldom to be found now. Some claim that The Hikoné Screen, to which we have already referred, was painted by him, but it is a pity that there is no conclusive evidence to confirm that opinion. We come, therefore, to this conclusion—that the forgotten painters of the Ukiyoyé school in its beginning, were, in reality, anonymous artists who were numerous in those times. We must be content with the knowledge that there were some painters of different types, on examining the extant works, without their artists' seals, which until now have been thrown into the shade by Matabei. There are, however, not a few of Sanraku's works, great as he was, which show the pure tone of his school; but we cannot determine, from those canvases, the identity of his Ukiyoyé paintings, because he touched with his brush subjects entirely foreign to the ideals of his school. We have a great deal of difficulty when we seek for his own strain in his Ukiyoyé.

Extant Works Bearing No Seal.

Many such pictures, which are said to be by Matabei, betray none of the individuality of that great artist; that is to say, we find in them no fat cheeks and long jaws, and we see that the contour of the figures and the technique of the clothes are entirely different from Matabei's; besides, every work of this sort varies in its expression from all the others. Concerning those pictures, disregarding the traditions connected with them, we think we shall give them together with certain other excellent works that are considerd to have been productions of the same epoch. We believe that the authors of these pictures, either before or after Matabei, satisfied the taste as well as the demand of their times, which fact contributed very much towards the birth of Ukiyoyé proper; and Matabei, representing the bulk of these artistic bodies, is truly great and splendid.

***Genre* on the Walls of the Detached Palace at Nagoya.**

Reserving Matabei until later, we think we shall give here some account of the anonymous works of his time. The *genre* pictures on the wall-panels of the Nagoya Palace should come next, in chronological order, after the screen of Toyokuni festival. The building of Nagoya Castle was commenced in the intercalary 2nd month of the 15th year of Keichô era (March–April, 1610) and the edifice was finally completed in the 9th month of the same year, when Yoshitoshi Tokugawa first came to occupy it; and we have reason to believe that the decorative pictures on its walls and *fusuma* (sliding wall-panels) were executed at about the same time. The representation of Ships being Unloaded (Plate 4.), of House-building (Plate 5.), and of Shooting (Plate 6), given in this series, are on the walls of the Audience Chamber of the castle, and they are said, by some, to have been painted by Matabei, but the statement is contradictory in this, that Matabei lived at Fukui, Echizen province, after the ruin of Nobuo Oda, whom he had served during the 18th year of Tenshô (1590), and was summoned to Yedo by the Shôgunate during the Kwanyei era, and it was probably during the 17th year of Kwanyei (1640) that he was called to Nagoya, through Yoshihisa Kihara, architect to the lord of Owari province. If we compare these pictures with his authentic works, we perceive that the technique of the figures, their appearance and countenances, are so different that the type of the former is nearer to that of the Kanô school than to his. Many of the wall-pictures

of the castle are by Kôi Kanô and other artists of the same school; therefore we think the pictures, erroneously ascribed by tradition to Matabei, are also by artists of the Kanô school. The fact that they bear no artist's seal is explained, not only by their being *genre* pictures, but because it is the custom not to affix seals to wall-paintings in castles or palaces. The subjects chosen for them are, indeed, in accordance with the fashions of their time, yet they are different in character from the Ukiyoyé of later days. The amusements of men and women, which is one of the subjects, were evidently not intended just to delight the beholders, but for the purpose of instructing the nobility, in that they represent several forms of accomplishments popular with both the upper and the lower classes. Although the technique is not particularly skilful, yet the various figures and styles are treated with the minutest exquisiteness and individual exactness. The expression of the features displays that natural type which the Kanô school affected. The colouring, owing to its inherent beauty and the mellowing effect of age, now presents to the eyes of the beholder a harmonious, subdued, and elegant effect. Compared with the works of Naizen and Hideyori, referred to previously, they are nearer to the Kanô school; which fact suggests that at that time Ukiyoyé was remarkably advanced. They are, truly, such examples as the student of the history of the Ukiyoyé school must by all means examine.

A Screen with Illustrations of Horse Training.

A screen with Illustrations of Horse Training (see Plate 7.) is evidently a work of the Keichô era, and is quite near to the previous one in effect and expression. It is preserved in Daigoji, a temple near Kyôto. Although tradition says that Matabei painted it, we find none of his characteristics in it. The technique of the folds of the garments is, it is true, similar to the fine, strong technique of the Tosa school, yet there is evidence that its conception sprang from the Kanô school. The figures in the foreground and at the right-hand side of the picture, in particular, confirm this opinion. As to the style of the men and horses, it is eminently and beautifully realistic. The action of the running horses and the poise of the riders, are so correctly drawn that their movements are vividly represented, and consequently we cannot believe that the picture was ever done by a minor hand, but must necessarily have been painted by an eminent artist of the Kanô school; only it is somewhat different in its professional character from late Ukiyoyé works. We see something rather stiff about it, like the picture of the Toyokuni festival, and for that reason we put it under the heading of Ukiyoyé and, we think rightly, regard it as an ordinary *genre* work.

The Hikoné Screen.

The identity of the last few pictures is not clearly established, either as to their authorship or to their dates. We have a considerable number of pictures, besides them, which are to be classed, from their artistic features and the fashions of their figures, as being productions of the Keichô and the Kwanyei eras. We give here the select pieces among them, one after another. Among them, The Hikoné Screen (see Plate 8.) easily stands the very first. It derives its name from the fact that it was a celebrated treasure which was jealously preserved by the I-i family, who used to be the lords of Hikoné, Ômi province. The picture shows us certain forms of refined accomplishments for ladies and gentlemen, such as *koto* playing, chess, calligraphy, and painting. Its artist is not positively known, since it bears no seal, only it is said to be by Matabei. Although there are many works attributed to Matabei, yet this screen is exceeded in beauty by no other; still, when compared with his authenticated works, it betrays none of his characteristics, such as fat cheeks and long jaws, and is different in the manner of treating features, presenting a very beautiful expression of another type. The technique is finer than in some of those known works, and the treatment of the figures is much more tender. We believe that it was done, not by Matabei, but by some remarkably clever anonymous artist of the Kanô school. While Matabei did also oftentimes paint landscapes on wall-panels, yet his treatment of such subjects was rather like the Unkoku school, with no trace of that pure Kanô method which is shown in this screen, and this may be looked upon as

some evidence of its not being Matabei's work. The skill displayed is not inferior to Matabei's; on the contrary, it is of such superior quality that it is equalled only by that of the small screen belonging to the lord of Owari (to be given later on); that is, indeed, one of the greatest extant works by Matabei. For these reason, The Hikoné Screen is one of the greatest of the Ukiyoyé paintings. Judging from the character of the fashions and from the articles of furniture represented in the picture, we may safely pronounce it to be a work produced during the Keichô or the Kwanyei era; and its artist is easily guessed to have been an able one of the Kanô school. Its landscape suggests traces of that school; but the figures do not betray any of the characteristics of that school, so that we have no indication which points to the individual name of the artist. As no minor hand could ever have produced such a result, so one may be led to think, as some do, that it must have been painted by Sanraku or Kôi; but we are afraid that opinion is untenable. For that reason, we have to be content with saying that it is one of the rarest works, throwing light upon the history of the Ukiyoyé school in its infancy, and with admitting that it must have been painted by an unrivalled, unknown artist of the Kanô school who sprung up about the same time as Matabei. The expression of the figures is, as has been already stated, different from Matabei's work. Looking carefully at the skill evinced, we find the arrangement technically correct and the variety of styles dexterously treated. The technique of the figures is so adroit and delicate that the countenance of the blind man is true to life; not to mention the fair appearance of the women. The hair is so exquisitely treated that the cunning hand of the artist is clearly seen in the various styles of *coiffure*. The folds of the garments, too, are also most accurately delineated, according to the texture of the material; this skill is particularly displayed in the blind man's *hakama*. We cannot praise the artist's conception of details too much. It is not an exaggeration to say that such a masterpiece as this, unequalled by others of the same character, stimulated the taste of the public and was conducive to the elevation of the Ukiyoyé school.

Screen with Picture of Women Tranquilly Playing.

There is also a picture, different in its way from the last screen, which represents some women peacefully amusing themselves together (Plate 9.). The way of treating the hair shows that the definite forms of *coiffure*, which subsequently became recognized, were not yet fixed, and the fashion of the clothing, especially the colour of the under robes where they come tight around the neck, suggests that the date of the picture is not later than that of the former screen. In the pose of the figures, there is no flexibility of action; the faces display no variety but are all alike. Although the contour of the hair is, indeed, cleverly done, yet the elaboration of detail is carried to excess, and betrays a childlike strain of lovable antiquity. The designs on the garments are, however, somewhat grave and refined, in harmony with the dominant colours. Of course it was not by Matabei, since it presents a peculiar type, different from any other works of this kind. As there are no distinguishing accessories, we do not know whether it belongs to the Tosa or to the Kanô school. At any rate, it is clearly the production of an anonymous artist, and, in its way is quite unique.

Kabuki no Sôshi (Dramatic Pictures).

There are some works that are entirely different from all the pictures hitherto given; the best of which are *Kabuki no Sôshi* (Plates 10. and 11.). This picture-roll is preserved by the Tokugawa family (Marquis Tokugawa, ex-Daimyô of Owari). Its legend was written by Mitsuhiro Karasumaru (1589–1638), and its pictures were done by Matabei, so tradition says, and it is also declared that the roll was a part of the dowry of Chiyo Himé, daughter of Iyemitsu Tokugawa. But if we compare this work with a small screen that was one of Chiyo Himé's possessions, and has been proved to be by Matabei, the technique of the two is so different that we think they could hardly have been produced by the same hand. The trees represented on the small screen are in accordance with the Tosa type, while those of this roll are altogether like

Kanô's. Not only is the technique strong and forcible, but the contour of the figures and the lines indicating the folds of the garments are somewhat thicker and so much richer in flexibility, that they are unlike all the previously mentioned pictures. The features of the individuals vary remarkably in their appearance, presenting the different peculiarities of Japanese types as depicted by the Kanô school. Although the manner of treating the pine-trees is somewhat similar to that seen in the small screen just referred to, yet we clearly see that the inspiration came from the Kanô school; and we must admit that it is exceedingly vigorous and sprightly. As to the skill displayed, all the faces, costumes, fashions, and various other details are respectively represented with much vividness. The dancers, men and women playing different musical instruments, as well as the people of various ranks, from those who are actively taking part in the scene and the group of foreign onlookers, to the petty tradesfolk, valets, pages, and other beyond the inner circle, all are treated with exceeding punctiliousness; not to speak of the forceful manner of treating the trees which appear as accessories. In addition to these technical details, the gold-dust employed on the figures and the general colour-scheme, present a singularly beautiful appearance to the eyes of the beholder, the effect of which is heightened by contrast with the gold-sand on the ground. It is truly a valuable work. The subject treated in this picture-roll is the dancing of the woman, Unemé, whose performances at different places are depicted on the consecutive sections. The date of the dancer is not well known, but the so-called *kabuki* commenced with Okuni, a priestess of Izumo, about the 8th year of the Keichô era (1603), and is, of course, a form of ceremonial or religious dance; yet the origin of our dramatic performances surely lies in it, modifying the old *onnamai* and *kusemai*, and imitating the *nô* performances, although omitting the mask, that is the usual accessory of the last mentioned. *Kabuki* produced a novel and very interesting effect, and so it was welcomed by the public, whether of high or low estate. The *kabuki* by Unemé evidently was, therefore, performed during the Keichô or the Kwanyei era. Besides, from the fashions treated on the roll, we judge that it was not much later than Kwanyei.

A Beauty and A Little Girl.

Not a few works by Matabei, as has been said, depicted peculiar expressions, and also bore fixed seals; one of which was circular in shape, the other a lozenge. The circular one, gave an impression shaped like the last stroke of the numeral *nine*, 九, but elongated and distorted ㊈; the other bore two *kata kana* characters, *sa*, *ma*, サ, マ, as they should be read. The picture of "A Beauty and A Little Girl" (Plate 12.) has the two seals together, as was always the case. *Koga Bikô* ("Reference to the Study of Old Pictures") states that works with these seals are by Matabei; yet these are not by that artist at all, but by an anonymous painter of ability; as evidence in support of which statement, we may make comparison between them and Matabei's true works, in the style of the figures, the features, and the lines. The *coiffure* of the women is much like that of those on "The Hikonê Screen." The features of the little girl, although bearing some resemblance to the figure, on the said screen, whose face is drawn in profile, are different from it in the skill displayed. The contour of the lines in the garments and the gold-dust designs in high-relief, reveal somewhat less ability than the work on that screen. Although the fat cheeks of the Beauty impart some suggestion of Matabei's characteristics, yet they are not so remarkable as to lead us to believe they were the common expression accepted by the general taste of the time. There are some connoisseurs who look upon pictures of this sort, when they bear the two seals mentioned, as productions of the Genroku epoch (1688-1703), but the *coiffure* is evidently that of a period earlier than that era.

Groups of Men and Women Dancing Together.

Kakemono of "Groups of Men and Women Dancing Together" (Plates 13. and 14.) are different in execution from the style of the former picture. They are said to be from the brush of Matabei, like those just mentioned, yet they are really anonymous. The two pictures alike represent every variety of style in dancing and delineate the

features of the performers with the rarest ability of dainty treatment. The *coiffure* of the women has not that fixed type of the Genroku epoch, and therefore we know that the pictures belong to the Kwanyei era, to a time not very remote from Matabei. The sweep of the lines of the garments is most different from those other pictures that are said to be by Matabei; and the figures are either too fat or too thin, while the brush-strokes are too thick. In particular, the figures in the upper part of the first one of the pair of pictures, are like, in their technique, to the Takuma and the Myôchô schools. We believe they must have been produced by an anonymous artist belonging to the Kanô school.

Ukiyoyé by Artists of the Tosa School.

Among the pictures that have already been mentioned, there is one that is exceptionally difficult to identify; it is the picture of "Women Playing Tranquilly Together" (Plate 9.), which is, however, never from the Tosa school, as one may readily imagine. All the rest are, as has been asserted, by artists of the Kanô school. Then, did the Tosa artists paint no Ukiyoyé pictures? Yes, they did. In fact, of the Ukiyoyé mentioned in *Wakan Meigwayen*, most were done by Tosa artists, Hirochika, Mitsushigé, and others. They are incorrect in their conception of fashions and are anachronistic as has been already stated, yet there is indisputable evidence that the Tosa artists produced true *genre* pictures. Besides, Matabei Iwasa, who, from his attachment to Mitsunobu's method, devoted himself to Ukiyoyé, must have taken some Tosa painter for his prototype. Mitsumasu Tosa (Fig. 3.) and Mitsuzumi (Fig. 4.), whose pictures are given in the *Wakan Meigwayen*, must have produced such canvases, for Mitsumasu was a pupil of Mitsuyoshi (1539–1613), and Mitsuzumi, of Mitsushigé, who is said to have flourished during the Tenshô or Keichô era; and their works, with some exceptions, depict the fashions of their own times; although we do not positively know whether their genuine works are still extant, or not. It is said, moreover, that Mitsuyoshi, when living at Sakai, Izumi province, painted pictures to illustrate some stories, and so with Mitsushigé down to the time when Mitsuoki (1617–1691) moved to Kyôto and filled again the post of Artist in the Picture Hall (1654). The skill in painting which artists then possessed and the impoverished pecuniary condition of the Tosa school, then evidently on the decline, led these artists, as we easily guess, to meet the demands of the rather lower class of people, and paint pictures representing the fashions of the respective times. Unfortunately, we do not come across Ukiyoyé by Mitsumasu, Mitsuzumi, Mitsuyoshi, and others, yet we have here a picture which is rightly conjectured to be of the Tosa type and a production of the Keichô epoch.

Fig. 3. Fat Woman and a Girl.
From *Wakan Meigwayen*.

Picture of A Girl Dancer.

Picture of "A Girl Dancer" (Plate 15.) is done with such ability, with such an exquisite touch in the features, and with such fine yet forcible technique in the treatment of the garments, that we believe it to be by an anonymous, but distinctly clever, artist, who evidently belonged to the Tosa school. The character and pose of the figure are indicative of the Keichô era.

Fig. 4. Festival.
From *Wakan Meigwayen*.

It is not by Matabei; yet the countenance is so admirably done and the action is so lifelike, it seems almost as if the sound of the dancer's feet were distinctly audible, that we are convinced it must have been painted by no amateur's hand.

View in The Vicinity of Kyôto.

The "View in The Vicinity of Kyôto" (Plate 16.) is also a good specimen produced by an artist of the Tosa school. The conception of this picture is a little inferior to "A Girl Dancer" just given, but the colour scheme displays more characteristics of the Tosa than the former. It depicts ladies going to the Shintô temple at Fushimi, in the vicinity of Kyôto. The figures are full of delicacy and the colouring is very beautiful. The costumes and *coiffure* of the ladies indicate the characteristics of the Keichô and Kwanyei eras; the picture must have been produced by a Tosa artist who flourished at about that time.

PLATE 1.

WOMEN LOOKING AT THE MAPLE-TREES
AT TAKAO, NEAR KYÔTO.

BY HIDEYORI KANÔ.

From part of a six-fold screen; coloured on paper. Size of original, whole dimensions:
11 feet 11⅜ inches by 4 feet 10⅝ inches.

Owned by Viscount Takachika Fukuoka, Tokyo.

(See Page 5.)

PLATES 2, 3.

THE FESTIVAL OF TOYOKUNI DAIMYÔJIN.

BY NAIZEN KANÔ.

From two parts of a six-fold screen; coloured on gold paper ground

Size of original, whole dimensions: 11 feet 3⅛ inches by 5 feet 6 inches.

Owned by the Shintô Temple, Toyokuni-jinsha, Kyôto.

(See Page 5.)

PLATES 4-6.

THREE PICTURES ON WALL-PANELS IN THE DETACHED PALACE AT NAGOYA.

KANÔ SCHOOL, ARTIST UNKNOWN.

1. SHIP BEING UNLOADED.

From part of a sliding screen, coloured on paper washed with milky gold.
Size of original: 5 feet 8⅜ inches by 4 feet 7⅝ inches.

2. HOUSE BUILDING.

From part of a sliding screen, coloured on paper washed with milky gold.
Size of original: 2 feet 1⅜ inches by 1 foot 10⅜ inches.

3. SHOOTING.

From part of a wall-painting in colours on paper washed with milky gold.
Size of original: 6 feet ¼ inch by 5 feet 10½ inches.

(See Page 8.)

PLATE 7.

HORSE TRAINING.

KANÔ SCHOOL, ARTIST UNKNOWN.

From part of a six-fold screen; coloured on gold paper ground.

Size of original, whole dimensions: 11 feet 10 inches by 5 feet ⅜ inch.

Owned by the Temple, Daigoji, near Kyôto.

(See Page 9.)

PLATE 8.

THE HIKONÉ SCREEN.

KANÔ SCHOOL, ARTIST UNKNOWN.

From a painting in colours on gold paper ground.
Size of original: 8 feet 10¾ inches by 3 feet 1 inch.

Owned by Count Naotada I-i, Tokyo.

(See Page 9.)

PLATE 9.

WOMEN TRANQUILLY PLAYING.

SCHOOL AND ARTIST UNKNOWN.

From one of a pair of screens, coloured on gold paper ground.

Size of original: 11 feet 10⅝ inches by 5 feet ⅜ inch.

Owned by Count Akira Matsura, Tokyo.

(See Page 10.)

PLATES 10, 11.

KABUKI NO SÔSHI (DRAMATIC PICTURES).

KANÔ SCHOOL, ARTIST UNKNOWN.

From two parts of a roll; coloured on paper sprinkled with gold-dust.

Hight of original: 1 foot 2½ inches.

Owned by Marquis Yoshinori Tokugawa, Nagoya.

(See Page 10.)

PLATE 12.

A BEAUTY AND A LITTLE GIRL.

SCHOOL AND ARTIST UNKNOWN.

From a painting in colours on paper sprinkled with gold-dust; mounted as a *kakemono*

Size of original: 2 feet 4⅛ inches by 1 foot

Owned by Count Tsuguaki Tsugaru, Tokyo.

(See Page 11.)

PLATES 13, 14.

GROUPS OF MEN AND WOMEN DANCING TOGETHER.

SCHOOL AND ARTIST UNKNOWN.

From paintings in colours on paper thickly washed with milky-gold; mounted as a pair of *kakemono*. Size of originals: each, 3 feet 5¼ inches by 1 foot 3⅛ inches.

Owned by Mr. Kyûyemon Ôzawa, Musashi Province.

(See Page 11.)

PLATE 15.

A GIRL DANCER.

TOSA SCHOOL. ARTIST UNKNOWN.

From a painting in colours on paper; mounted as a *kakemono*.

Size of original: 1 foot 7⅛ inches by 9⅞ inches.

Owned by Mr. Hideo Takaminé, Tokyo.

(See Page 12.)

PLATE 16.

VIEW IN THE VICINITY OF KYÔTO.

TOSA SCHOOL, ARTIST UNKNOWN.

From a painting in colours on paper sprinkled with gold-dust.

Size of original: 1 foot ¼ inch by 9⅞ inches.

Owned by Mr. Satohira Katano, Tokyo.

(See Page 13.)

PART TWO.

MATABEI IWASA.

Professional Ukiyoyé Painter.

As mentioned before, there were, during the Keichô and the Kwanyei eras, a considerable number of artists, both of the Kanô and the Tosa schools, who painted *genre* pictures; but none of them, excepting Sanraku and a very few others, has much reputation in these later times. Matabei Iwasa appeared with splendour and brilliancy during that epoch; but in his day almost all painters thought it a shame for artists to affix their own seals to their *genre* pictures, although they oftentimes did produce such works. Matabei did not concur in this opinion, and evinced his own peculiarity; in fact he contended that the classical pictures, conforming to the conventions of the two great art schools, Tosa and Kanô, were not the only ones worthy of appreciation. Furthermore, he maintained that Chinese figures were not necessarily and inherently noble, but that, on the contrary, the fashionable manners and the realistic subjects of his own people, if painted cleverly and with just appreciation of beauty, were far above the antiquated standards of the Kanô and the Tosa schools. In this spirit, he rose up with his unrivalled genius, to overthrow the hackneyed conceptions of those schools, and to infuse a new, living spirit into artistic circles instead. Thus he established his position so firmly as to be looked upon by the world as the great founder of the Ukiyoyé school proper. No wonder, then, that his fame is so great that all the anonymous painters are swallowed up by his single name.

Biography of Matabei.

Matabei Iwasa was properly called Shôi. The characters seen in the seals affixed to some of his extant, authenticated works, are Dô-un, 道薀, and Un-wô, 雲翁, both of which were pen-names. His father had served Murashigé Araki and Nobunaga Oda, and as a reward for his military services, he was appointed lord of Settsu, where he lived in Itami castle. Afterwards he rebelled against his master, Nobunaga, and was defeated by the latter. He was compelled to commit suicide at Amagasaki in the 7th year of the Tenshô era (1579), when Matabei was only two

years of age. The little one's nurse, with the baby in her arms, escaped to Kyôto, where she found refuge in the orphanage of the Hongwanji. She secured for her charge adoption into the family of Iwasa, one of his relatives, and he succeeded to the name. When he grew up, he served Nobuo Oda. Matabei had such a natural aptitude for painting that, whenever he had a moment's leisure, he took up his brush, and as his taste improved with his increasing years, he devoted himself chiefly to depicting the manners of his time, after that unconventional method which was peculiarly his own, and which none of his predecessors had ever known. He is commonly called "Ukiyo Matabei." In the 18th year of the Tenshô era, when his master, Nobuo, was sent into exile, the ruin of his chief compelled Matabei to retire to Fukui, Echizen province, where his reputation soon became higher than ever, so that, during the Kwanyei era, Iyemitsu, the third Shôgun of the Tokugawa dynasty, summoned him to Yedo. Just as he was on the point of leaving Fukui, Tadamasa Matsudaira, Daimyô of Fukui castle, forbade his taking with him all of his household, because he was so reluctant to part with him that he wished to keep something like a hostage to ensure his return: therefore Matabei went to Yedo by himself. On his way he visited Kyôto, and the events of his trip are given in a book based upon his diary, entitled: "Record of the Incidents of a Circular Journey." His prose is flowing and graceful, and it, with an occasional stanza which is interpolated, shows that he was a man of letters. During the Kwanyei era, when Chiyo Himé, daughter of Iyemitsu, was married to Mitsutomo Tokugawa, the lord of Owari, Matabei was commanded to decorate certain articles of her wedding outfit. In the 17th year of the same era, the lord of Owari summoned Matabei to his residence through Yoshihisa Kihara, chief architect of the Shôgunate. The picture of "Men and Women Tranquilly Playing Together," on a small screen that has been handed down from generation to generation in the Owari family, is apparently one of the articles of Chiyo Himé's wedding portion. In the same year, Matabei painted "The Thirty-six Poets" hung in the shrine of Tôshôgû, Kawagoyé, Musashi province. The back of each of the pictures bears this legend: "Painted by Matabei Iwasa, belonging to the lower stream of Tosa Mitsunobu." Thus Matabei stayed in Yedo, by himself, for years. In his declining days he fell sick and, having a premonition that his disease was incurable, he is said to have painted his own portrait, which he sent to his wife and children, at Fukui. He did, at last, die in Yedo on the 22nd day, 6th month, 3rd year of the Keian era (June 20th, 1650), at the ripe age of seventy-three. His eldest son, Gembei Katsushigé, succeeded to his father's profession at Fukui, where, serving Kimmichi Matsudaira, he never did anything to tarnish the family name. During the Kwambun era, he painted on the wall-panels and on the cedar doors of the Fukui castle; he died on the 20th day, 2nd month, of the 1st year of the Empô era (March 27th, 1673). His brother was adopted by Tôhaku Hasegawa (1539–1610), and was called Tôtetsu, taking Setsuwô for his pen-name. It is said that he once painted on the walls of a room of the Yedo castle; but this statement lacks positive confirmation. A son of Gembei, named Mochishigé, who used Yô-un as his pen-name, was also skilful in painting, and was well acquainted with the mysteries of the tea ceremony. Like his father, he served the lords of Fukui, Masakatsu, Munemasa, Munenori, and others, in succession; but the three artists after Katsushigé, achieved no great reputation, and their extant works are not known. Apparently, the line of the family was broken after Mochishigé; although the name Iwasa is now known in the city of Fukui. This biography is compiled chiefly from reference to the genealogy as preserved by that family.

Various Traditions Relating to Matabei's Biography.

A great number of different biographical sketches of Matabei had been put forth; but it was not until a comparatively recent time that the genealogy possessed by the Iwasa family came to be known to the public. Among those sketches, that which Sadamiki Fuji records in his "Old Diary," although rough in its account, was the only really accurate one, being in accord with the lineage just mentioned. Some say that Shôi is Katsushigé

(*Gwajô Yôryaku*, "Outlines of Pictorial History"); some make the ideographs, 又兵衛, Matabei, identical with 又平, Matahei (see the legend at the end of the "Pictures of the Seasons," by Itchô Hanabusa; "Outlines of Pictorial History"; *Zoku Honchô Gwashi*, "Complement to the Pictorial History of the Country"). Some say he was Matahei Tosa (that Matahei being 又平: see *Koga Bikô*, "Reference to the Study of Old Pictures"). Some say his name was Mitsusuké, and that the name of Shôi belonged to quite another person (see "Complement to the Pictorial History of the Country," and "Reference to the Study of Old Pictures"). Some say Sampo Kanô is otherwise the same name as Ukiyo Matabei (see "Reference to the Study of Old Pictures"). He is also, erroneously, considered to be the founder of Ôtsu-yé (see *Honchô Bunkan*, "The Standard Compositions of the Country"), and is sometimes supposed to be one of the painters with one name, Matabei, who once lived at Ôtsu, Ômi province (see *Gwanko-jô*, "The Book of an Antiquarian," by Kyôden Santô). The legend on Itchô's "Pictures of the Seasons" takes him to have been from Echizen, and "Outlines of Pictorial History" says that during the Kwanyei era he was in Kyôto, studying art under Mitsunori Tosa (1583–1638). He is also said to have been merely a disciple of the Tosa family, and that he was disinherited because of some fault, so that the family does not recognize his pictures (see *Zôho Ukiyoyé Ruikô*, "Complement to the Analogical History of the Ukiyoyé School"). Again, it is said that he was instructed by a disciple of Shôyei Kanô (1519–1592), named Shigesato, who was the future Naizen, and by Ichiwô (that was his pen-name), familiarly called Kyûzô, and that subsequently, in imitation of Mitsunobu Tosa (1434–1525), he produced his own types (see *Ukiyoyé Ruikô Tsuikô*, "Further Reference to the Analogical History of the Ukiyoyé School"). What a number of traditions there are! It was because of the lack of a true biography of Shôi (Matabei) Iwasa, that so many erroneous statements and wild conjectures concerning him, have been perpetrated. Yet there was an Ôtsu-yé painter who was, indeed, Matabei Hisakichi (see "The Book of an Antiquarian," by Kyôden Santô), and there was also Tôseiyé Matabei, in Kyôto during Genroku (see *Kyôto Saiken*, "A Visit to Kyôto, of Fifth Year of Genroku Era"). Besides, Monzayemon Chikamatsu, the celebrated dramatist (1663–1734), once wrote a dramatic poem, "Keisei Hangon-kô," in which he describes Ukiyo Matabei Shigeoki, a stammering pupil of the Tosa school, as a picture dealer living at Ôtsu. Thus all sorts of these traditions became almost inextricably entangled, and naturally gave rise to the most visionary statements, so that there are not wanting some who even doubt the existence of Matabei; and Baisen, the author of "Outlines of Pictorial History," goes so far as to say there never was such a man as Matabei.

Matabei's Characteristics.

On looking at Matabei's extant work, we see that his method of painting was entirely his own, not being purely in conformity to the canons of the Tosa school, nor yet to those of Kanô; although combining the most excellent features of both in one effective ensemble. The result being that throughout the whole range of his artistic modifications, boldness and freedom are conspicuous to the highest degree. His way of treating trees and rocks is such a consummate blending of the charms of both those schools, that sometimes it is like Tosa, and at another time it is similar to Kanô, or again, his landscapes seem to conform to the rules of the Unkoku school. The academy to which he owes most is that of the Chinese methods, like Unkoku, Hasegawa, Kanô, and others, so far as concerns his landscapes; while the study of his figures, mansions, screens, and the like, leads one to the Tosa school: for, as we have said before, there is, besides, that legend in which he speaks of himself as "belonging to the lower stream of the Tosa school."

It must not be forgotten that the reason why his figures are like Tosa's, is because the technique of the Kanô school is not adapted to the delineation of national fashions; but we cannot say which artists of the Tosa and the Kanô schools he took as foundations on which to build his own method;

some say that it was Mitsunori, merely on the unstable ground that they were contemporaries. We must, however, not neglect to take into account the fact that he was greatly attached to Mitsunobu, his remote predecessor, as is indicated by his legend on the pictures of "The Thirty-six Poets," at Kawagoyé, to which we have just referred. On the other hand, the theory is not without foundation, that he learned, as some say, from an artist of the Kanô school; evidence in support of this contention may be found in the resemblance his method sometimes bears to that of Kanô. All of this suggests to us that, after Motonobu, the Kanô school began to take on some Japanese types, and the Tosa school to display Chinese characteristics; thus the two were coming closer together, until they began to have much in common; but of Matabei, it must be said that, deferring in a way to these schools, he nevertheless evolved his own unique mode of expression. The figures and fashions portrayed by him, present every sort of position, from full-face to back-view, standing, stooping, sitting, etc., and all with the rarest, most exquisite skill, unrivalled in beauty by any other contemporary artist, with the possible exception of that one who painted "The Hikoné Screen." If the great hand of Matabei had not produced such beautiful works and inspired the general taste for *genre* pictures, how could the Ukiyoyé school have been able to present that splendid array which is looked upon with wonder by the people of later ages!

The Thirty-six Poets.

The only work by Matabei which has his authenticated and complete description, is these pictures on the front of the shrine of Tôshôgû, Kawagoyé town, Musashi province. There are, however, some other works besides this, which bear the seals, Shôi, Dô-un, or Unwô. The present pictures of "The Thirty-six Poets" are, indeed, the touchstone of Matabei's extant works by which not only can those works that are said to be by him be tested, but which serves to gather valuable material for determining his biography.

Tôshôgû, at Kawagoyé, was built by Iyemitsu Tokugawa's command under the direction of Masamori Hotta, lord of Kawagoyé castle, and under the direct superintendence of Yoshihisa Kihara, architect to the Shôgunate, in the 17th year of the Kwanyei era (1640), when Yoshihisa sent Matabei a letter which is still preserved by the Iwasa family at Fukui. By the evidence which that letter furnishes, we are justified in concluding that the pictures, of "The Thirty-six Poets," for the front of the shrine, was made at the desire of Bishop Tenkai, who restored the temple at that time; and we learn from it, also, that the bishop urged Yoshihisa to see to it that the pictures should be hung before the removal of the shrine. As an interesting bit of information, we give here the whole letter, in order that the reader may understand the relations which existed between the Owari family and Matabei.

"I avail myself of the present favourable opportunity to send you this letter. The two letters which you wrote me, on the 17th and 26th of last month, informing me that you had a party of artists at your house, were respectively received and pleased me very much. The lord of Owari has written me so often that he needs you, that I have been much troubled; it is probably because of your negligence, and therefore I beg you to see to it that I am not subjected to further annoyance on that account. As to the pictures of 'The Thirty-six Poets,' it will be removed to the place intended for it by the archbishop, who will oversee the removal, on the first opportunity; of this fact I was informed by the chief priest of Jôshô-in. I must, therefore, insist upon your painting 'The Poets' before the time when the pictures are needed. On that point the archbishop is emphatic and particular; the details of which demand, although I ought to give them here, I omit, lest they should displease you. I beg, again, that you will not put further trouble upon me—the single superintendent, solely responsible for the pictures.

"Kihara Moku-no-jô

"Yoshi. (Seal.)

"To Iwasa Matabei Sama."

"The Thirty-six Poets" respectively are painted on a small front, on the back of which Matabei signed his name with red varnish. The signatures, which are most complete, are written on the backs of pictures of Hitomaru and Nakatsukasa, and are like this: "Painted by Iwasa Matabei-no-jô Shôi

a painter of the lower stream of Tosa Mitsunobu, on the 17th day, 6th month, 17th year of Kwanyei." (That date corresponds with August 4th, 1640). All the rest of his signatures read merely "Yeshi Shôi." With this particular signature, we are able to trace the dates of Matabei's works with precision, and are also able to judge from what artists he caught his inspiration. The portrait of Hitomaru Kakinomoto (Plate 17.), and that of Nakatsukasa (Plate 18.), are the best of the poets, in point of artistic beauty. The most remarkable features are the fat cheeks and long jaws, which were truly Matabei's own individualisms, and by which we can identify his other works. The general character of his pictures, their colouring and expression, are the same as those of the Tosa school. The sweep of the lines produces an exceedingly graceful effect. We believe that, as the costumes and appearance of "The Thirty-six Poets" were fixed by convention and determined by history, even Matabei's genius evidently could not transcend the routine of the Tosa copies and produce an original conception of this subject. Besides, those poets are historical characters and, consequently, they are not to be treated as ordinary *genre* figures; yet the present picture is the best authenticated of Matabei's extant works; therefore, we give it here in this series

Pictures of Men and Women Playing Together.

There are some of Matabei's pictures which, although they are without signature, yet bear his seals. By comparing the pictures now under consideration, with that of "The Poets," we know with certainty that they are by his true hand; and, furthermore, as they are different from it, being pure *genre* pictures, so we can see something of his true characteristics as an Ukiyoyé artist. The picture of "Men and Women Playing Together," is in four *kakemono* (Plates 19. to 22.), and are precisely such as we have just mentioned. All of them bear Matabei's seal: the third has Dô-un and Un-wô; and the others, Dô-un and Shôi (written classically, thus: 勝目). Such skill is displayed in representing the action of the men and women, that the gay and light attitudes are vividly depicted with a wide range of conception, yet there is not a suggestion of vulgarity or impropriety, so that there is not even a trace of the suggestiveness which sometimes stains the work of his contemporaries. The features of the men and women are not altogether unlike those of "The Poets," yet they are painted with a more realistic and expressive skill. The drawing of the men and women who are playing in one group, in particular, is done so beautifully, that the flexible movements of the figures and the swaying of the bodies are extremely free and elegant. As to the countenances, they are admirably done, and with much power; finally, the conception and the colour-scheme are beauty and exquisiteness themselves! We reach the conclusion that Matabei's free hand was eminently qualified to portray the fashions of his day and to answer the public demand.

Small Screen with a Picture of Men and Women Tranquilly Playing Together.

There is a small screen with a picture of "Men and Women Tranquilly Playing Together," which has no signature or seal of Matabei, but which we can clearly see by a comparative study of his works, was evidently painted by him. As we have already stated, this was a part of Chiyo Himé's dowry, and not only do the facts connected with the Princess' marriage confirm its authorship, but we know that it must have been used by a lady of high birth, from a careful study of the type and appearance of the screen, even though there is no seal. For the same reason that the pictures on the wall-panels of the palaces are unsigned, we think that such an article of dowry as this would, naturally, bear no seal; in point of fact, works of art which are nowadays made by order of the Imperial Household, show no signature and bear no seal. But our conviction that this picture was done by Matabei is further strengthened by the character of the figures, the plump faces, the technique shown in the folds of the garments, and other characteristics, which are precisely the same as are seen in pictures which do have Matabei's signature or seal. We believe that these works, having no seal, are especially well done and are unequalled in beauty by the others; and there is, probably, cogent reason for that fact. Matabei,

who was called from Fukui to Yedo to decorate a part of the wedding gifts for the Shôgun's beloved daughter, must have done his work *con amore* and put his whole soul into the task, in order to make these pictures the rarest gems of his art. In them, he represents high-bred ladies and gentlemen of his time, playing at *renka* (a kind of capping verses), wandering about tranquilly, or disporting themselves merrily. He shows a correct idea of detail and proportion in them, bringing out a pleasing contrast between the interior of the palace and its surrounding grounds. This, with the great variety of human figures, the beauty of the garden-plants, the pine-trees and the maples, the tiny rivulets and miniature bridges, presents to our eyes a scene that is rich, beautiful, and elegant; and is not to be found in that form of Ukiyoyé which was the chief production of later artists, who made it their rule to delineate the luxurious, wanton, and disreputable women of questionable places. The characteristics of that later Ukiyoyé, makes Matabei stand out as brilliantly from among his fellow-artists as a majestic crane towers above a crowd of barnyard fowls. He imitates Tosa types mainly in the technique applied to the figures, and to his treatment of palaces and corridors, displaying a dexterity which cannot possibly be excelled by even the greatest artists of the same school.

The pictures betray some traces of the Unkoku school; for instance, on the wall-panels and the screens, shown in the pictures; and he borrows from the Kanô school their peculiarity, displaying, in the banks near the water, technique which resembles Motonobu Kanô's. We believe that it was a popular conception of his time to paint the wall-panels, the screens, and the rolls in a picture, with features somewhat different from the ordinary Ukiyoyé school ("The Hikoné Screen" being an example of this), and Matabei does so with the greatest beauty:—from which fact, we may get some idea of the wealth of his resources and come to appreciate the height of his attainments. His beautiful colouring; the patterns on the clothing; the elaborately wrought-out, swirling waves on the stream; and the decorative effects, are thoroughly deserving of our admiration.

Besides the pictures of which we have spoken, there are some paintings that are, we believe, by this same artist, which have the seal, 碧勝宮圖. Most of the subjects in them are Chinese figures, which type, together with landscapes, trees, and rocks as accessories, belongs to the Chinese schools of Unkoku, Hasegawa, Kanô, and others, and hence they are different in character from all the former pictures. Most of the views now given, which used to be a set on a screen, are now scattered and belong to several different people. On examining these scattered pictures, we find that, although the technique, generally speaking, has nothing in common with the picture of "The Poets," yet the features of the persons, for example, the fat cheeks and long jaws, are clearly like it. (The picture of the "Hermitess Lo-fou," to be given later, is also of same character). Besides, there is something in common between the technique of the landscapes, the trees, and the rocks of these pictures and of the small screen referred to before: which fact suggests that either Matabei did study the Chinese schools and reproduce their features accordingly, or he created them from his own versatile imagination, even after producing his famous and original Ukiyoyé. Furthermore, one of his pictures of this kind bears the ideographs, 勝以畫之, above the

Some Works by Matabei Bearing a Seal with Ideographs: 碧勝宮圖.

Fig. 5. From a part of six fold screen, owned by Viscount Takaclaka Fukuoka.

seal, 碧勝宮圖, (the image of Tsurayuki Kino); and also there are some landscape paintings by Matabei, essentially of the same type, that have the two seals, Dô-un and Shôi (see Fig. 5.). These landscapes enable us to appreciate how profoundly he studied the Northern school of China, and are the most beautiful of their kind. The source from which comes that technique of the small screens (Plates 23, 24.), to which we alluded before, is nothing more than this Chinese trace.

Picture of The Hermitess Lo-fou.

The most beautiful picture, in which Matabei imitates the style of the Northern school of China, is that of the "Hermitess Lo-fou" (Plate 25.). It enables us to appreciate the connection between the Chinese method and his own Ukiyoyé conceptions. The fairy Lo-fou, composedly standing beneath the twisted branches of the plum-trees, is going to pour out her amatory thoughts to the spirit of the blossoms. The expression of the features, and the graceful sweep of the fairy's garments, are evidently indicative of that transitional stage which led to that simple picture of "The Thirty-six Poets." As to the way of treating the plum-trees, it is more vigorous and dashing than other artists' can pretend to be.

The Portrait of Tsurayuki Kino.

The picture of Tsurayuki Kino (Plate 26.) is also one of this same type. Although apparently painted in a careless manner, yet its charm is so exceedingly deep that the pictures of the Northern school of China are fully imitated by the hand that was best practised in vigour and boldness. We think there were probably no artists of the Kanô school who could excel Matabei in this characteristic. We reproduce the picture here, because there is, above the seal, 碧勝宮圖, a signature, 勝以畵之, in his own handwriting which, together with the legendary stanzas, may serve as a good specimen of his beautiful calligraphy. The signatures seen on the back of some of "The Poets," are, with some reason, suspected to have been written by a varnisher, and the rest of his pictures have his seals alone, instead of his signature. Consequently, there is no other extant work by him than this which bears his own signature. For that reason, the present picture, although not a true Ukiyoyé, is given here in order that Matabei's whole character may be revealed.

Pictures following after Matabei's Methods.

Among the great number of paintings which are, so tradition says, by Matabei, there are some which are different in character from his genuine ones which have been described in the previous part of his sketch. There are also others which resemble his authentic works, if the pictures by him, besides the pictures of "The Poets" and of "Men and Women Playing Together," were abundant. He may have produced paintings in conformity to those schools which he studied in youth; or he may have done work of a different type, as his years advanced. Although we might regard such works as genuine, we prefer to say it is proper not to judge them that way, excepting the pictures of "The Poets" and of "Men and Women Playing Together," which bear his true seals, and those on the Owari family's small screen which have the same type as the others. Yet Matabei's influence was so great that there is a very inexplicable confusion in the characters of his different followers: hence we give the best of his doubtful pictures here in this part.

Screen with A *Genre* Picture.

The best picture belonging to Matabei's type, is that representing certain fashions of his time, which is on a screen (Plate 27. is a part of it). This is like "Kabuki no Sôshi," preserved by the Owari family (see Plates 10, 11.), and is said, traditionally, to be by Matabei. If we compare it with the last mentioned, we see that its technique is much nearer Matabei's genuine work. The figures at the side of the small screen, referred to previously, and some other true works by him, are rich in flexibility, and are different in effect, being rather like "Kabuki no Sôshi"; but the characteristic treatment of fat cheeks and long jaws, is far above it, bearing the closest resemblance to his genuine works. The trees are treated like the pines and maples of the small screen, and with the same skill and expression. It may not be erroneous to pronounce it Matabei's, yet we hesitate very much about being so bold as to concur unreservedly in that opinion. The portion

of the screen given here, shows "A Party Viewing the Cherry-blossoms:" it depicts a number of men and women seated on a beautiful carpet spread on the slope of a hill near the water, and beneath the trees, with some of the company dancing joyfully. The many persons in the composition, are delineated with an individuality of character that is vivid. Some pages are quenching their thirst with *saké;* some are taking a bath in a pond to remove the stains of perspiration due to their exertions in carrying their burdens; some have their clothes slipped off their shoulders; some are fanning themselves; some, uncovered, are washing their feet in the water. Maids and boys are playing jokes on one another with water. All this is portrayed with the minutest detail and the boldest freedom; and yet with thoroughly correct attention to composition and proportion. It is really one of the rarest Ukiyoyé.

The works of Katsushigé, son of Matabei, and of Koreshigé, son of Katsushigé, which have been handed down to us, are few. After thorough search in every direction, we have been able to get only the picture of "Men and Women Playing Together" (Fig. 6.) and that of "A Beauty and A Young

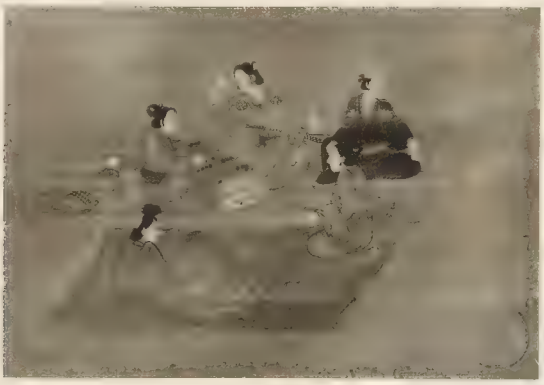

Fig. 6. From a *kakémono*, owned by Mr. Masayuki Akiyama.

Fig. 7. From a pair of *kakémono*, owned by Mr. Masao Tanimori.

Man" (Fig. 7.). We see that while they follow the father's general method of treatment, they are not

so mature in skill, betraying some signs of amateurishness, and, of course, we cannot compare them with Matabei's in the matter of artistic ability. Comparing these two pictures, the one with the other, we consider the latter to be much better than the former, and this will be one of the best works executed by Katsushigé. Alas, from ancient times down to the present day, how many unskilful hands there have been among the sons of fathers with mysterious power! There are many pictures executed by Katsushigé which do not betray the Ukiyoyé methods; we do not reproduce such here. As to the works of Koreshigé, we have been unable to put our hands upon any of them which we would introduce to the public.

We have a few words to add before closing this part. In the Ukiyoyé by Matabei and others which we reproduce here, and which were painted before, during, and after the Keichô and the Kwanyei eras (16th and 17th centuries), we see many large canvases that are vigorous in their treatment, and which depict the Japanese customs of their times. Among the pictures handed down to us from very remote times, with the exception of Buddhistic subjects and other pictures of a somewhat similar nature on large canvases, how few there are out the of usual size, which are artistically executed and at the same time depict a large number of details without producing confusion by their complexity! We can count only a few of these which may justly be called beautiful pictures. Notwithstanding that we have such good old patterns and examples of large treatment yet finely executed workmanship, we more than regret that the methods of the earlier Ukiyoyé have so entirely disappeared and that we have no modern competitor of it. Therefore, we can say that the pictures which were produced in the first part of Ukiyoyé evinced the highest development of pictures that treat of genuine Japanese figures and manners and customs; it is not excessive praise to say that since their day we have had no one to surpass them. After the Ukiyoyé of the Hishikawa school, the specialty changed to prints, and degenerated in its treatment, until the artists of other schools had a tendency to make so much light of Ukiyoyé that its painters did not pour out their real power in representing the manners and customs of the people. The Chinese figures painted by the Kanô school, and the pictures of the Tosa school, represented only things as they actually were; and as for historical subjects, they became popular through Totsugen, Tametaka, and Ikkei, and then Yôsai Kikuchi (1788–1878). Pictures produced by those artists are not lofty in conception and are rather careless in subject and in treatment, so that they are by far inferior to the works produced in the first years of Ukiyoyé. As we have stated before, we see the broad and effective method of treating Japanese subjects only in the works of Matabei and some others who depicted the manners and customs of our country in the time before, during, and after Keichô and Kwanyei; and inasmuch as we do not see these characteristics in any other pictures down to the present day, are not those old pictures which have been preserved for us, very precious?

PLATES 17, 18.

POET KAKINOMOTO NO HITOMARU AND POETESS NAKATSUKASA.

BY MATABEI IWASA.

From paintings in colours on wood-boards, washed with milky gold; mounted as fronts.

Size of originals: each, 1 foot 6¾ inches by 1 foot.

Owned by the Shintô Temple, Tôshôgû, Musashi Province.

(See Page 18.)

PLATES 19, 20.

MEN AND WOMEN PLAYING TOGETHER.

BY MATABEI IWASA.

From paintings in colours on paper, slightly washed with milky gold; mounted as *kakemono*.

Size of originals: first, 1 foot 1¾ inches by 1 foot 7⅛ inches;

second, 1 foot 6¾ inches by 1 foot 2 inches.

Owned by Mr. Hideo Takaminé, Tokyo.

(See Page 19.)

PLATES 21, 22.

MEN AND WOMEN PLAYING AND DANCING TOGETHER.

BY MATABEI IWASA.

From paintings in colours on paper, slightly washed with milky gold; mounted as *kakemono*

Size of originals: each, 1 foot 7⅛ inches by 1 foot 7⅜ inches.

(The original shape is round, but the upper and lower sides were taken off in order to enlarge the pictures).

Owned by Mr. Ichizô Hattori, Kôbé.

(See Page 19.)

PLATES 23, 24.

MEN AND WOMEN TRANQUILLY PLAYING TOGETHER.

BY MATABEI IWASA.

From paintings in colours on gold ground, mounted as a pair of screens

Size of originals: each, 6 feet 2 inches by 1 foot 10⅝ inches.

Owned by Marquis Yoshinori Tokugawa, Nagoya, Owari Province

(See Page 19.)

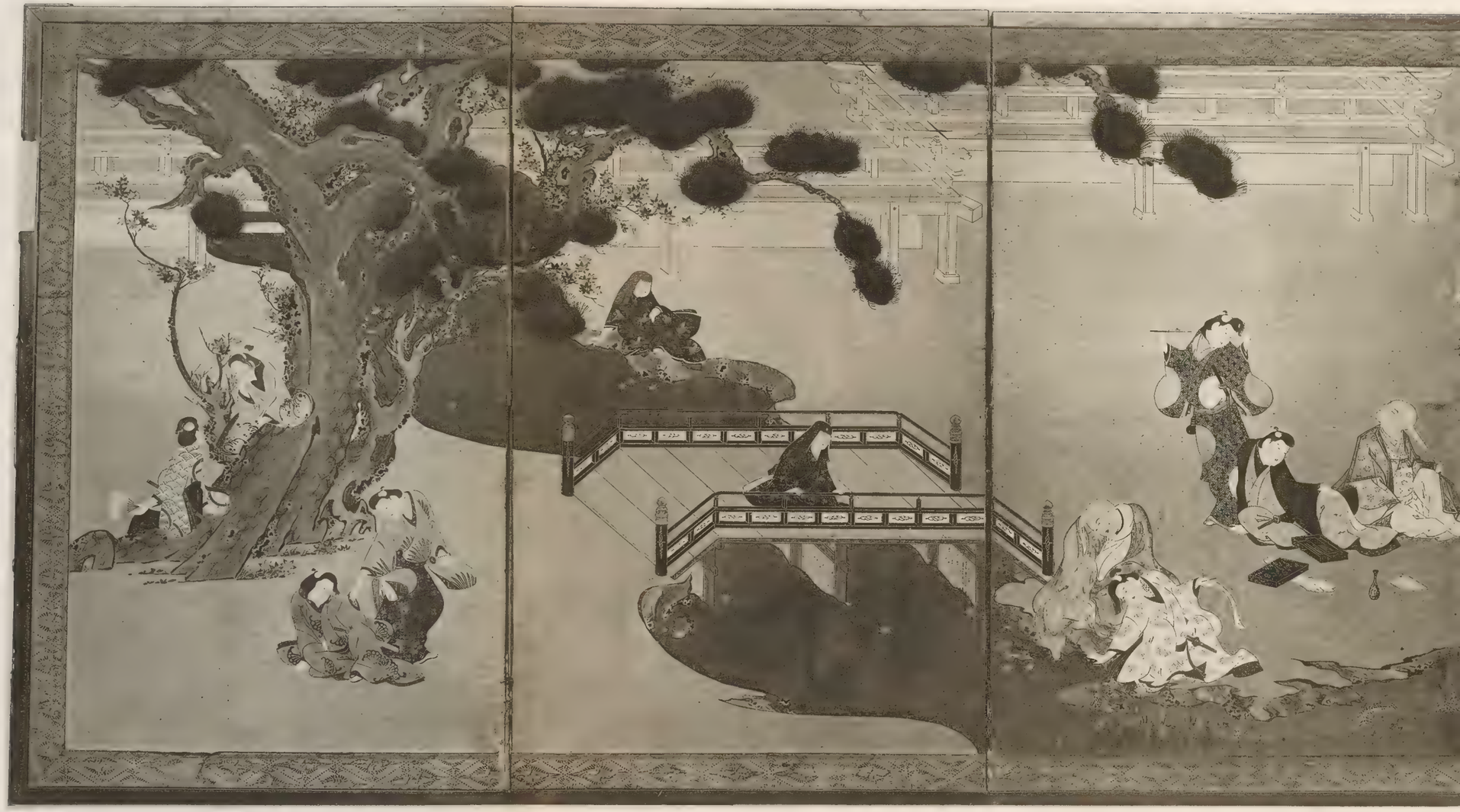

PLATE 25.

HERMITESS LO-FOU.

BY MATABEI IWASA.

From a painting in colours on paper; mounted as a *kakemono*.

Size of original: 4 feet 4⅜ inches by 1 foot 9⅞ inches.

Owned by Mr. Korekiyo Takahashi, Tokyo.

(See Page 21.)

PLATE 26.

TSURAYUKI KINO.

BY MATABEI IWASA.

From a painting in monochrome; mounted as a *kakemono*.

Size of original: 3 feet 1¼ inches by 1 foot 2⅛ inches.

Owned by Mr. Korekiyo Takahashi, Tokyo.

(See Page 21.)

PLATE 27.

A CHERRY-BLOSSOM PARTY.

IWASA SCHOOL.

From part of a six-fold screen, painted in colours on gold ground.

Size of original, whole dimensions: 11 feet 7⅛ inches by 4 feet 1⅞ inches.

Owned by Marquis Yoshinori Tokugawa, Nagoya, Owari Province.

(See Page 21.)

PLATE 42

PART THREE.

THE HISHIKAWA SCHOOL.

CHAPTER I.

MORONOBU HISHIKAWA.

Professional Ukiyoyé.

Although Matabei Iwasa is called the founder of Ukiyoyé, yet there was no perceptible distinction made by his contemporaries between the Ukiyoyé type of pictures and those conforming to the rules of the other schools. Artists occasionally produced an Ukiyoyé, just for a joke; but there was no professional Ukiyoyé painter, so that, notwithstanding Matabei chiefly painted Ukiyoyé, he nevertheless called himself "one of the lower stream of Mitsunobu Tosa," and was all unconscious of being the founder of a great art school that was to be admired by future generations. Moronobu Hishikawa was, however, aware of the type he intended to portray, and professed himself *the* Japanese artist (or *the* Yamato artist). He claimed to be the exponent of a new school and, producing paintings of purely national figures in opposition to both the Tosa and the Kanô schools, he stood his ground firmly and boldly challenged them for supremacy. We admire the magnitude of his confidence and the strength of his spirit that was more admirable than Matabei's, for they raised the standard of the Ukiyoyé school higher than it had ever flown before: yet Moronobu owed all he was to Matabei, who, introducing his own type, had contributed, as Moronobu's precursor, very much towards the latter's merit and towards developing that popular taste which had really been established by Matabei himself.

Subjects: Taste and Inclination of the Public.

Matabei, being from a *samurai* family and having himself lived in the household of several different lords of the Shôgunate, did not give a thought to depicting the fashions of the lower classes, so that his pictures are the noblest of Ukiyoyé, and resemble those of the Tosa artists who chiefly painted high-bred manners. Although he often portrayed merriment and accomplishments of men and women, his subjects were mostly restricted to poems, chess, and other æsthetic accomplishments of that kind, taking care to keep as far away from vulgarity as he could; therefore his pictures never betray a trace of improper luxuriousness or lewdness. Moronobu was, however, in marked contrast to Matabei. He chiefly delineated scenes from the questionable places, as well as theatrical subjects, and also painted a great many pictures having dissolute men and women for their themes. Yet his works were not so licentious as some that were produced in later times, and which were so immoral that they could not even be tolerated by the noble families. In fact Moronobu's figures evince some composed and aristocratic attitudes, and have considerable elegance. Of course Moronobu was born in an embroiderer's family, so that his character was probably not so high as Matabei's. His pictures were intended chiefly to please the tastes of the lower classes; besides, general social conditions in his time, when compared with Matabei's, were in a measure degraded. We believe that, during the Keichô era, strife had not yet come to an end, and for years after Genna (1615–1623), the popular inclination was rather towards war-like subjects, so that the confusion of Shimabara was followed by the civil war waged by Shôsetsu. The *samurai*'s pilgrimage and his revenge were also popular themes. No atmosphere of tranquillity existed in those days. But after Kwambun and Empô (1661–1680), calm was once more restored, so that during Teikyô and Genroku (1684–1703), various forms of art were brilliantly on the flood. As it was, Chinese classics, at that time, were not disseminated only by lectures on political and ethical subjects; but such great men of erudition as Hakuseki (1657–1725), Nankai (1677–1751), and Yen-yen, played with versifications. Furthermore, Bashô (1644–1694) elevated the tone of *haikai* and was echoed by a great number of followers. Monzayemon Chikamatsu (1663–1734) poured forth his uniquely bright genius in dramatic poetry. Saikaku (1637–1688) penetrated, for the first time, into the dark corners of human affairs. *Jôruri* was revived by Satsuma Jôun (1595–1672), while *gidayû* was made brighter than ever by Takemoto Chikugo Shôjô (1651–1714). Several schools of *samisen* music, like Itchû's (died 1624), Katô's (1652–1725), Tomimoto's (1718–1764) were competitors in their own circle. *Kairai* was popular both in the metropolis and in the provinces. Although *onna kabuki* and *wakashu kabuki* were prohibited, Kanzaburô Nakamura, the first, (1598–1658), Denkurô, of the same family name, (1643–1715), Tôjûrô Sakata, the first, (1647–1709), Hanjûrô Ichikawa, the first, (1650–1704), and other celebrated actors, appeared in succession, doing very much towards promoting the prosperity of the stage

Thus, the generality of society developed such a taste for the luxurious, that the people strove to make display with their beautiful costumes, and in the furnishings of their houses, and in *hana-mi* (flower viewing), or there were even those dissipated fellows, would-be "gilded youths," who threw away tens of thousands of money in one night of merriment at the Yoshiwara. Consequently, the theatres and the disreputable places were haunted by men, both of high and low estate, and were the centre of pleasure in those days. Such were the marked features of life with the "smart set" during the so-called Genroku epoch (last part of the 17th century). In such a time how could Moronobu produce pictures of the same tone as Matabei's, when the artist was ambitious and so anxious to meet the social demand by producing typical *genre* pictures? Indeed, Moronobu's works were the mirror which reflected the society of his time. No wonder, then, that the voluptuous style of his figures is different in a degree from Matabei's!

Woodcut Pictures.

Matabei's works were apparently most appreciated by the refined, aristocratic circles, and as the art of woodcut printing was not yet prosperous, most of his pictures had the misfortune not to be circulated among the public. Afterwards, the publishing of books became common, and not being restricted merely to occasional book illustrations, publishers began to issue volumes containing mainly pictures, from Empô and Tenwa (1673–1683). Even single woodcut pictures began to appear; these were no other than the *ichimai-yé* ("single picture"), as we call them, which, after years of development, assumed the form of the *nishiki-yé* of Yedo. Ever since that time, Ukiyoyé have been published as woodcuts, more and more, so that they were to be found in no other style than *nishiki-yé*. It is said that these single woodcuts and *ye-hon* ("picture-books," literally) were first introduced chiefly by Moronobu. To extend the sphere of art's influence and to increase popular appreciation thereof, is, we believe, the function of painting. Moronobu's Ukiyoyé, which chiefly represented questionable women and actors, instead of being made into *kakemono* or framed pictures, and hung on the wall, where they might be generally appreciated, were usually kept as objects of curiosity which was not artistic development at all. The demand of such impure minds for these pictures, was naturally very great; and therefore, it is hardly necessary to say that printing was expanded in order to meet that demand. Most of Moronobu's pictures were reproduced in woodcut, which was admirably suited to the character of such work, and this conduced to the development of the *nishiki-yé* of later times. There are some people who, instead of recognizing the foundership of Matabei, make Moronobu the very first introducer of modern Ukiyoyé. This fact may, on the one hand, have been due to the incompleteness of Matabei's biography; but, on the other, it was, we believe, mainly attributable to the woodcuts which permitted Moronobu's works to become so much more popular.

Biography of Moronobu.

Moronobu Hishikawa was familiarly called Kichibei, and in after years took the pen-name, Yûchiku, on having his head shaved. He was a son of Kichiyemon Michishigé (died 1662), an embroiderer who lived in Awa province. Moronobu went to Yedo in his youth and, for a time, followed his father's occupation. After some years of practice in drawing *uwa-yé* (designs for embroidery) for this business, he made himself proficient in general painting. Then giving up his trade, he earnestly pursued the profession of art and became a famous master. We do not know from what source he derived his technical skill; and can only guess that his natural hand must have been improved by studying the *genre* pictures by Matabei. During the Kwambun and the Empô eras (1661–1680), he began to produce his *ye-hon* and single pictures in woodcut, and gradually won much fame therefore. How popular they were at that time may be gathered from a book entitled "Minashi-guri," published in the 3rd year of Tenwa (1683), which says: "The type reminds one of Hishikawa's;" and Itchô Hanabusa, in the legend written on one of his pictures, says that he wished to get above Hishikawa. Also "Onna Daimyô Tanzen Nô," a small *sôshi* (an illustrated pamphlet) satirically gives an account of some youth who fell in love with The Beauty drawn in one of Moronobu's pictures! "Irô Shibai" says that Hishikawa was remarkably clever in painting. This cumulative evidence is quite sufficient to prove that Moronobu was popular with his contemporaries. He died in the 7th year of Genroku (1694). His age is not well known. Some say he died on the 2nd day, 8th month, 4th year of Shôtoku (1714); then being seventy-seven years of age. We are not positively certain that the latter statement is incorrect, but inasmuch as the preface to "Sugatayé Hyakunin Isshu," published in the 8th year of Genroku (1695), says: "In commemoration of that Hishikawa who has deceased," we therefore take it for granted that he died in the 7th year of Genroku (1694).

Pictures by Moronobu.

Moronobu was such a free worker and was so popular, that many of his pictures are still extant. The following-named pictures: "The Sumida-gawa: A Theatrical Picture" (Plate 28.); "Futari Saruwaka" (Plate 29.); "A House of Ill-fame" (Plate 30.); "A Beauty in Profile" (Plate 31.); and "A Beauty and A Young Man" (Plate 32.); are reproduced in this series. The first one, that of Sumida-gawa, was produced during Empô, when Yamamoto Tosa-no-jô Fusamasa, a musician, composed a *katari-mono* (a recitative), giving some account of the topic of "The Sumida-gawa," by reference to which it appears that the play was performed probably during the era when the present picture was painted: the "property" boat, about the same sort of thing that is used in *nô* performances, and some of the theatrical scenery, suggest to us that the stage had, at that time, advanced just beyond *nô* and was, therefore, in its infancy. The next two pictures, "Futari Saruwaka" and "A House of Ill-fame," are still preserved in the Imperial Museum, and are two sections of a picture-roll. Broadly speaking, we find the technique of these pictures to be fine and sharp, light and dexterous; and from the general arrangement of details to the costumes and pose of each individual figure, everything is treated in a free and easy way, evincing no trace of painstaking and elaborate study. The colouring is not very gorgeous, but a fresh and fair effect is displayed throughout. The trees and other things called in as accessories, are, in one way, like Tosa, yet like Kanô in another; the peculiarities of both schools being so ably fused together that the result is peculiarly Moronobu's own type. By the side of Ukiyoyé from the hand of Matabei and some of the other artists whose names are connected with the infancy of the school, Moronobu's work seems, indeed, to be inferior in gravity; but it is, nevertheless, very excellent in light skill; so much so that it was freely employed to delineate many aspects of contemporary fellow beings, and hence pleased the social taste of the people of the middle class, as well as those of the lower strata of society. But Moronobu's art was not limited merely to depicting the light and clever; he also produced some works that may properly be called sublime and gorgeous. We consider the picture of "A Beauty in Profile" to be an example of such works. Its dexterity in minute workmanship does not admit of comparing the former pictures, "Sumida-gawa" and "Futari Saruwaka," with it. In drawing it, not even one line is touched with carelessness, but every necessary stroke is done with the strictest sense of propriety, and we feel that the picture could not admit of the addition or subtraction of even so much as one line: hence it presents to our eyes the appearance of clean and finished art at its highest point of achievement. It may be said that the gentle dexterity displayed in depicting the figures and the brilliancy of the colour scheme, almost finish their functions of honest diligence. To judge from the fact that Moronobu signed it with the pen-name, Yûchiku, it may have been a work of his later years. The picture of "A Beauty and A Young Man" is nearly the same in taste and style; but the sweep of its lines, being light and free, it is inferior to the former in point of clean and finished art, and the manner of drawing is somewhat different in its aspect. The pattern of the garments, equally gorgeous, in its way, for each figure, yet widely different, as reflecting the sober, refined taste of young man and the fondness of young woman for brilliant colours and large designs, present to our eyes a most effective contrast. We see, from all these attributes, that the picture forms a beautiful and complete whole, and is really one of the best extant works by Moronobu.

Moronobu's Woodcut Pictures.

Not only are extant pictures from Moronobu's brush numerous, but there are many *ye-hon* (illustrated books) to be found which contain reproductions in woodcut from his original canvases; hence, if we really wish to know his ability and to appreciate his versatility, we need to look over these woodcuts. Yet to study such a wide range of material, is not an easy matter; therefore, after diligent search, we have been so fortunate as to collect some representative woodcuts for our patrons to study. The series contains both historical pictures and

pure *genre*, but the latter of the higher classes of society. Moronobu's works, however, embraced all classes, from *samurai*, farmers, fishermen, wood-cutters, merchants, artizans, and various other respectable people, down to dancing-girls and prostitutes beyond the pale of society. We cannot help admiring the free art and rich designs expressed in a thousand different ways; and not only does his series include figures, but even his landscapes, villas, trees, flowers and birds, are all worthy of admiration as excellent samples of pictorial art, displaying simplicity of arrangement of details. His art was, indeed, many-sided, but its special features are seen in his "Byôbu Kakemono Ye-kagami," (a large work, in one volume, published in 1682), which shows how Moronobu developed himself in the art of painting, for it contains reproductions, on a small scale, of famous old pictures, including every school of art of both China and Japan, as well as every kind of subject: figures, landscapes, flowers and birds, besides miscellaneous pictures. Although this book does not tell us who the original artists were, yet as the pictures display the spirit of the brush of those original artists, even if they are reproductions on a small scale, we can easily imagine the skill of the painters who produced these works. Now, unless Moronobu's study of the Kanô and the Tosa schools was very thorough, it would have been impossible for him to produce such a volume; but, as he himself says at the end of the book: "I concentrated my mind upon copying and drawing, and I used my brush for practice." From this, his care in cultivating his art can easily be understood. As examples of his style and range, we have chosen for reproduction in this series, one piece (Fig. 8.). As he himself remarks at the end of "Hyakunin Isshu" (one volume, published in 1683): "I reformed the costumes of the officers of rank, and I put the spirit of the poems into the pictures!" He drew, under each poem, an appropriate illustration expressing the sense of the stanza and a portrait of the poet, and both portrait and scene are excellent pictures. We have selected here the portrait of Taira no Kanemori (Fig. 9.), as an example.

There were many armoured knights who are also depicted freely in "Kokon Bushidô Yezukushi" (one volume, published in 1685), and the strength of the brush is discernible in the picture, Yoshimori Wada, here reproduced (Fig. 10.). In "Wakoku Shoshoku Yezukushi" (two volumes, published in the same year as the last mentioned), representing the different classes of artizans and merchants and some other subjects, the sentiment and taste are brought out effectively. Its technique still betrays some influence of the Kanô school; for example, the representation of landscape (Fig. 11.). The illustrations in "Minobu Kagami" (three volumes, likewise published in 1685), also betray his eminent ability in depicting landscapes in the Northern style of painting (see Fig. 12.). The type of the figures in "Yamato Yezukushi," is nearer to the Tosa school, for it reproduces the costumes of the Court nobles. The portrait of Narihira (Fig. 13.), shows Moronobu's deep culture in the style of Tosa. The pictures in "Jisan Kachû" (compiled by Sôgi, three volumes), were also in imitation of the Tosa school's method; but it was unavoidable that the method of depicting noble men or such like poets should resemble Tosa, because the former contains the original models of the latter, which was maturing for many years after those ancient times (see Fig. 14.). The frontispieces of these books are the best examples we have for studying Moronobu's skill in working along the lines of the Tosa school. If we look over "Wakoku Hyakuzu (three volumes, published in 1695), we find Moronobu using his own models and presenting his true, individual characteristics: for example, "Picture of A Beauty" (Fig. 15).

Although the pictures we have mentioned are only a few taken from many books, yet they are sufficient to give us a suggestion of Moronobu's power and versatility. Besides those works which we have cited, there are: "Buké Hyakunin Isshu" (published in 1672); "Kakura Taizen" (published in 1684); "Yûshi Chikaragusa" (published in 1685); "Jinrin Kummô-zui" (reproduced in 1690); "Tsukinami no Asobi" (published in 1691); "Ukiyoyé Hyakunin Isshu" (published in 1695; it

FIG. 8 From [illegible]

FIG. 12 [illegible]

FIG. 9. From Hyak..an Isshu

13 [illegible]

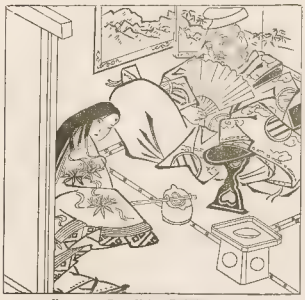

FIG. 10. From Kokon Bish.. Ye..ui..shu.

FIG. 14. From Jisan Kech'i

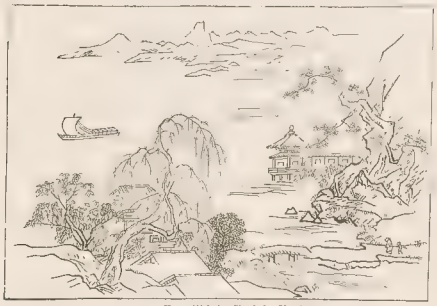

FIG. 11. From Wakoku Shoshoku Yen.kush..

FIG. 15. From Wakoku Hyakuyo.

is stated therein that it was published after Moronobu's death); "Yamato no Ô-yosé"; "Koi no Minakami"; "Yamato-zumi"; "Yamato Meisho Yehon Zukushi"; "Ukiyoyé Zukushi"; and "Yedo Suzumé," but for brevity's sake, we omit longer reference to them, and do not draw illustrations from them. "Toko Dangi," "Ensho Kihan," "Tabikazura," "Iro Futako," and "Kinsei Daizen," are all said to have been produced by Moronobu's brush, although we have not yet seen them. How is it possible that he led the taste of his contemporaries, so valiant in one quarter of the world of art, unless, he had an extraordinary hand and displayed such evidences of his diligent workmanship? Is not Moronobu a hero in the World of Art?

CHAPTER II.

MOROFUSA HISHIKAWA.

Morofusa was a son of Moronobu, and was at first commonly called Kichizayemon; but afterwards Kichibei, when he succeeded his father. Living with Moronobu, he naturally chose art for his profession; but afterwards, he gave it up and became a dyer. His younger brother, Moronaga (personal name Okinojô, or, as some say, Sakunojô, while some one says that Mikinojô was his personal name), was skilful in colouring.

Another authority states that Mikinojô was the husband of Moronobu's daughter, but we do not know which is correct. Moreover, it is said that Moroyoshi, a younger brother of Morofusa, left us a woodcut picture in one piece. Two sons of Morofusa, the elder, Shigeyoshi (otherwise called Sajibei), made dyeing his occupation, the second, Yayemon, was not also an artist. Moronaga and Moroyoshi died in obscurity, so we think that Moronobu's professional line comes down to us through his disciples, Moroshigé Furuyama and others. His line of blood descent, Morofusa, gave up the profession of art for the more lucrative occupation of dyeing, because his skill with his brush was inferior by far to his father's. We present here a picture of "A Beautiful Girl with Her Maid" as an example of Morofusa's extant works, showing his attainment in art (see Plate 33.). Although he imitated Moronobu's method very precisely in depicting the features and appearance of persons, and in his ways of handling the brush, yet, compared with Moronobu's, his brushwork is a little weak, and his visages are lifeless in that characteristic of plumpness or leaness, which were so strong a point in Moronobu's pictures, and he lacks force of the arm in depicting his subjects. Still, his countenances show the method of his house, and preserved it fairly well. The fascinating appearance of this Beauty is to be highly appreciated. This picture is the best of Morofusa's works that we have, and if we compare it with "A Beauty in Profile," which we have already mentioned, by Moronobu, we shall at once see how he tried to imitate that master; and yet how the two canvases differ from each other in the matter of technical skill!

CHAPTER III.

MOROSHIGÉ HISHIKAWA.

Moroshigé seems to have been the cleverest of Moronobu's disciples. He was born of a family whose name was Furuyama, and was popularly called Tarobei; but he appears to have taken the family name of Hishikawa as a sort of pen-name. We have selected, for reproduction in this series, as an example of his extant works, the picture of "Ryôgoku Bridge" (Plate 34.). Although his skill is a little inferior, when compared with Moronobu's, yet he transmits the latter's method of drawing. Besides his slight general inferiority to his greater prototype, his brush is specifically weak in depicting the folds of clothing, and the proportions of his human figures, by comparison with the head, seem to be a little out of drawing. His faces present, quite closely, Moronobu's own art, which Moroshigé acquired fairly well, and the eyes and eyebrows are very clear and noble. The design and colouring of the clothing are given in a dexterous and refined manner. We can easily understand that the influence of the Kanô school at last penetrated completely into the scenic compositions of Ukiyoyé, and that Moroshigé fully acquired this method of drawing, when we examine the perspective of the temple Yekôin and the trees, as well as his cottages.

CHAPTER IV.

MOROHIRA HISHIKAWA.

Although Morohira himself is said to have declared that he was one of Moronobu's sons, yet the genealogy of the family does not show us anything of the kind: while the history of Ukiyoyé confirms our opinion that his family line is obscure; and it makes it clear that he was one of Moronobu's disciples, and an artist who lived about the time of Genroku. In this series, we reproduce only one of his canvases (Plate 35.). His work transmits to us Moronobu's method of painting. The refined and polished manner of treatment almost attains his teacher's art, and there was no one who excelled him in this respect. Not only does he display great skill in drawing figures, but also the arrangement in his pictures of weeping-willows hanging over a stream, is exceedingly effective. The subject comes from a legend in *Isé Monogatari*, that in ancient times a man run away with a beautiful girl, whom the man loved very much. Morohira depicts this legend conforming to the custom of his own time.

CHAPTER V.

WAWÔ HISHIKAWA.

Wawô's original name is obscure; as all histories of Ukiyoyé omit it: but, although it is not known when he lived or who was his teacher, inasmuch as he signs his pictures with the pen-name, Wawô Hishikawa, and as his method shows distinctly the influence of Moronobu's style, we have introduced one of his extant works for an example (Plate 36.). His dexterity seems equal to Moronobu's and his pictures being somewhat vivid in composition and treatment, he is rightly looked upon as one of Moronobu's famous disciples. It is certain, from this dramatic picture, notwithstanding that the title of the play is not known, that the piece was performed by Danjûrô the first, for the countenances and style of the actors, and the crests of three measuring-boxes, prove that fact. Who the actor, enacting the part of a young fellow, is, is not known; but, to judge from a hint given by crests of a plum-blossom in "Shiki Hyôrin" (published in 1690), the female character is evidently Kosaiza Yamashita. Hence, it is to be inferred that this drama was performed about the time of Teikyô and Genroku (1684–1703), and also that this picture was painted at about the same time, which would seem to establish the artist's date.

CHAPTER VI.

TOMOFUSA HISHIKAWA.

Tomofusa, another of Moronobu's disciples, is said, in the "History of Pictures," to have followed his master's method of painting, but to be inferior to him. We reproduce an example of Tomofusa's work, "A House of Ill-fame" (Plate 37.). The figure is attenuated, while the colouring and brushwork are rude. The picture is not unworthy of admiration, if for nothing else, because of a certain trace of simplicity which it possesses.

CHAPTER VII.

MOROTSUGI FURUYAMA.

The biography of Morotsugi is unknown, save for the fact that "Ukiyoyé Bikô" mentions him as one of Moronobu's disciples, Morotsugi Hishikawa by name. As he wrote the signature of Furuyama on the painting of Komachi (Plate 38.), he may have been one of Moroshigé's pupils, with Moromasa, whose name comes hereafter, and assumed his teacher's family name. His pictures, con-

forming as they do to the canons of the Hishikawa school, are on the same footing with Moroshigé's, and Wawô's. The general method of drawing, seen in his pictures, is effective. They imitate the illustrations of poems which was characteristic of the Tosa school: Komachi's style and the folds of the draperies, deep and irregular, are skilfully depicted. The subject comes from the tradition that, when some of the courtiers were to play at matching original verses, Ôtomo no Kuronushi, Komachi's competitor, having slyly overheard, on the day before the contest, what Komachi had composed for the occasion, interpolated it into a copy of "Manyôshû" (all such books being then in manuscript only), with the intention of showing it to the judges as evidence that Komachi's alleged original composition was in reality an ancient poem, expecting to work his rival's discomfiture. But Komachi thwarted Kuronushi's unfair effort to win the contest, by demanding that the book be washed; and as all traces of the fresh ink at once disappeared, Kuronushi's trick was exposed and the tables were turned upon him completely. This picture shows Komachi washing "Manyôshû" and the poem written on the canvas is Komachi's own composition.

CHAPTER VIII.

MOROMASA FURUYAMA.

Moromasa, who lived at about the time of Kyôhô and Kampô (say 1716–1743), was one of Moroshigé's pupils, and was popularly called Shinkurô. He used the pen-names, Bunshi and Getsugetsu-dô. Moroshigé transmits to us Moronobu's method, but Moromasa, being greatly influenced by the Torii school (to be mentioned hereafter), was so completely changed in his style of painting, that there remains nothing in his many extant works that shows the influence of the Hishikawa school. As we know, although when Moronobu came into this world, he influenced all artistic circles with his method, yet as that method became gradually ineffective, Kiyonobu Torii (1668–1729) created a new phase of art and was very popular with his contemporaries. Even Moromasa was so much affected by Torii, that he did not assume the name of Hishikawa, but took Furuyama, Moroshigé's original family name. In the time of Kampô (1741–1743), he (Moromasa) depicted the likenesses of the then famous actor, Yebizô Ichikawa and others, and his woodcut pictures became popular. Of Moromasa's extant works we here present the pictures of "A Beauty Under a Plum-tree" (Plate 39.) and of "A Beautiful Girl with Her Maid" (Plate 40.).

The picture of "A Beauty Under a Plum-tree" imitates the model of the Hishikawa school, but changes the style of *coiffure*; yet, while the colouring is very clear and the conception modest, "A Beautiful Girl with Her Maid" depicts quite a different method. If we examine various works of the Tosa school, we find them notably affected by this difference. The countenance loses the characteristics of Hishikawa, while the breadth of the lines and the lifeless manner of drawing the folds of the drapery, show the pure Torii method: it is the same with the conception and the colour-scheme. Yet, since its inception sprung from the Hishikawa school, it is advisable to insert its representative works at this place in our series.

Besides those whom we have mentioned, we count Morohidé, Moromori, and Shimpei as artists

of the Hishikawa school. The names of the three, as disciples of Moronobu, are found in "Ukiyoyé Bikô." Masanobu (or Morisada) is mentioned in "Kogwa Bikô" and "Ukiyoyé Ruikô" as another of Moronobu's disciples, who imitated his master very well; and Magobei (whose name is found in "Koga Bikô") are likewise counted among the members of the Hishikawa school. Although extant works by Morohidé are occasionally found, yet their connection with the school is obscure; therefore we omit them from this series. Moreover, Ryû, daughter of the Yamazaki family is said to have studied under Moronobu Hishikawa (see "Itsujin Gwashi"). Suiwô's extant works also somewhat show the influence of the Hishikawa school; but we shall mention his works in another volume, as it is not clear whether we should insert them here or elsewhere.

PLATE 28.

THE SUMIDA-GAWA, A THEATRICAL PICTURE.

BY MORONOBU HISHIKAWA.

From a painting in colours on silk; mounted as a *kakemono*.

Owned by Baron Riuichi Kuki, Tokyo.

(See Page 28.)

延寶七己未秋 菱川師宣畫

PLATES 29, 30.

FUTARI SARUWAKA, A THEATRICAL PICTURE:
A HOUSE OF ILL-FAME.

BY MORONOBU HISHIKAWA.

From parts of a roll; painted in colours on silk.

Size of original, width: 1 foot ¾ inch.

Owned by The Imperial Museum, Tokyo.

(See Page 28.)

PLATE 31.

A BEAUTY IN PROFILE.

BY MORONOBU HISHIKAWA.

From a painting in colours on silk; mounted as a *kakemono*.

Size of original: 2 feet 1 inch by 1 foot ¼ inch.

Owned by The Imperial Museum, Tokyo.

(See Page 28.)

房陽菱川友竹

PLATE 32.

A BEAUTY AND A YOUNG MAN.

BY MORONOBU HISHIKAWA.

From a painting in colours on silk; mounted as a *kakemono*

Size of original: 3 feet 3/8 inch by 1 foot 3 1/4 inches.

Owned by Baron Yanosuké Iwasaki, Tokyo.

(See Page 28.)

PLATE 33.

A BEAUTIFUL GIRL WITH HER MAID.

BY MOROFUSA HISHIKAWA.

From a painting in colours on silk; mounted as a *kakemono*.

Size of original: 2 feet 8¾ inches by 1 foot 3⅛ inches.

Owned by Baron Riuichi Kuki, Tokyo.

(See Page 31.)

PLATE 34.

RYÔGOKU BRIDGE.

BY MOROSHIGÉ HISHIKAWA.

From a painting in colours on silk; mounted as a *kakemono*

Size of original: 1 foot 8½ inches by 2 feet 8⅞ inches.

Owned by Baron Riuichi Kuki, Tokyo.

(See Page 32.)

PLATE 35.

A YOUTH CARRYING A LADY.

BY MOROHIRA HISHIKAWA.

From a painting in colours on silk; mounted as a *kakemono*.

Size of original: 1 foot 2¼ inches by 1 foot 6¾ inches

Owned by Mr. Hideo Takaminé, Tokyo.

(See Page 32.)

PLATE 36.

A THEATRICAL PICTURE.

BY WAWÔ HISHIKAWA.

From a painting in colours on silk; mounted as a *kakemono*.

Size of original: 1 foot 4¾ inches by 1 foot 9 inches.

Owned by Baron Riuichi Kuki, Tokyo.

(See Page 33.)

PLATE 37.

A HOUSE OF ILL-FAME.

BY TOMOFUSA HISHIKAWA.

From a painting in colours, on paper; mounted as a *kakemono*.

Size of original: 10⅜ inches by 1 foot 4⅜ inches

Owned by Mr. Hideo Takaminé, Tokyo.

(See Page 33.)

PLATE 38.

POETESS KOMACHI WASHING THE BOOK.

BY MOROTSUGI HISHIKAWA.

From a painting in colours on silk; mounted as a *kakemono*.

Owned by Baron Yanosuké Iwasaki, Tokyo.

(See Page 33.)

PLATE

PLATE 39.

A BEAUTY UNDER A PLUM-TREE.

BY MOROMASA HISHIKAWA.

From a painting in colours on paper; mounted as a *kakemono*.
Size of original: 2 feet 9½ inches by 10¾ inches.

Owned by Mr. Hideo Takaminé, Tokyo.

(See Page 34.)

PLATE 40.

A BEAUTIFUL GIRL WITH HER MAID.

BY MOROMASA HISHIKAWA.

From a painting in colours on paper; mounted as a *kakemono*.

Size of original: 3 feet 5⅜ inches by 1 foot.

Owned by Mr. Kôsô Homma, Tokyo.

(See Page 34.)

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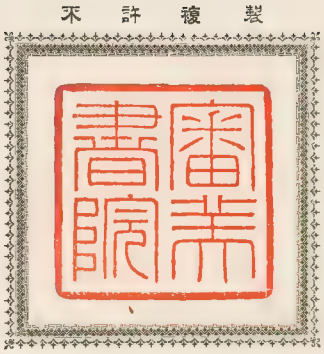

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